MOTION PICTURE

EXHIBITOR

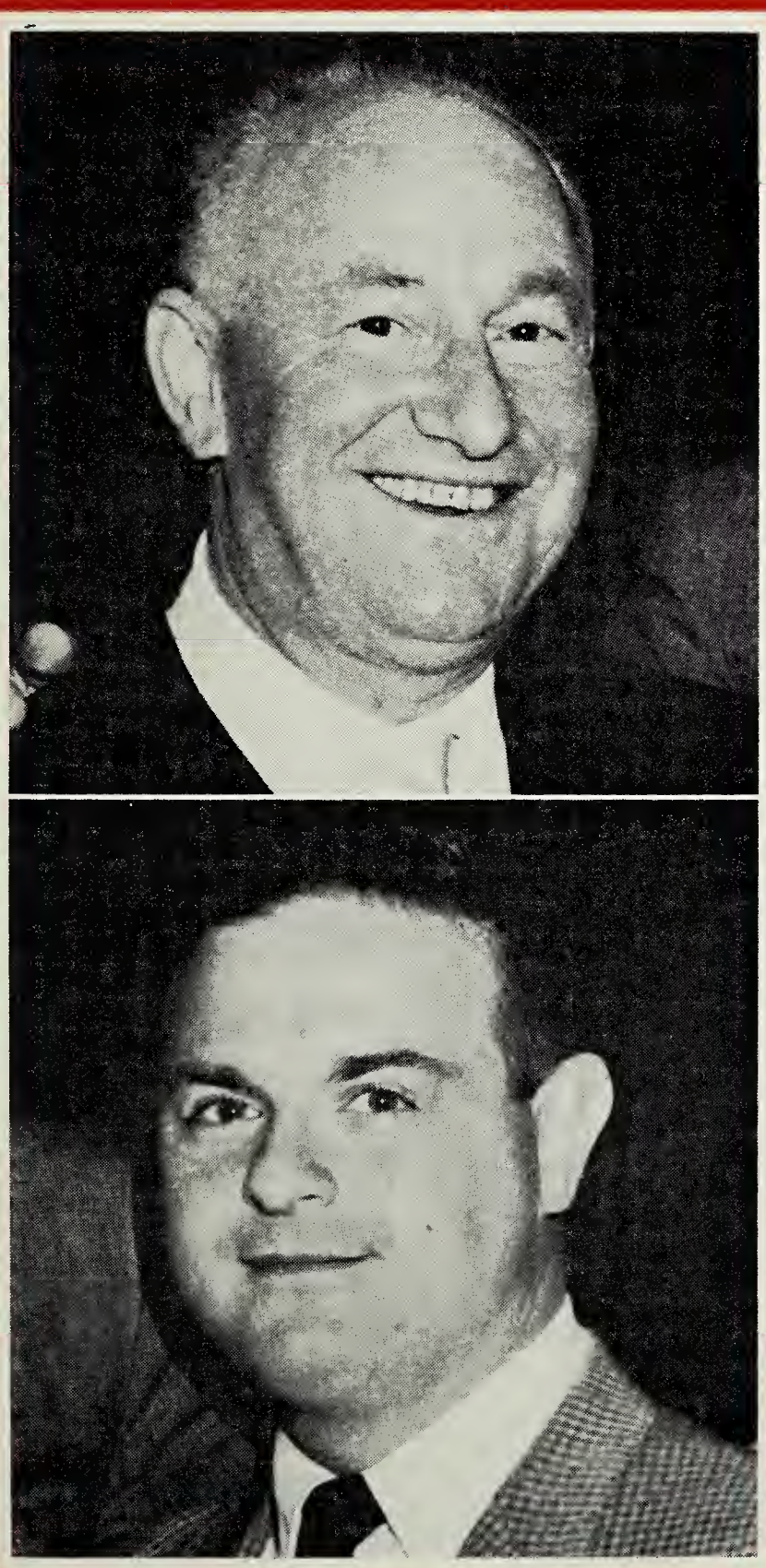
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 13, 1961 | Volume 67 | Number 1

IN TWO SECTIONS • THIS IS SECTION ONE



Academy Requests No "Electioneering"

(See Page 6)

Physical Theatre— Extra Profits Dept.

Allied toppers Ben Marcus (above), board chairman, and Marshall H. Fine, president, were prominent figures at the organization's annual convention last week at the Eden Roc Hotel, Miami Beach, Fla. (see story on page 5)

FRIENDSHIP—A TWO-WAY OPERATION . . .

see editorial—page 3



He kissed her lips...
her eyelids... her fingertips...
and every kiss cost him
a piece of himself!



JENNIFER JONES · JASON ROBARDS, JR. JOAN FONTAINE · TOM EWELL

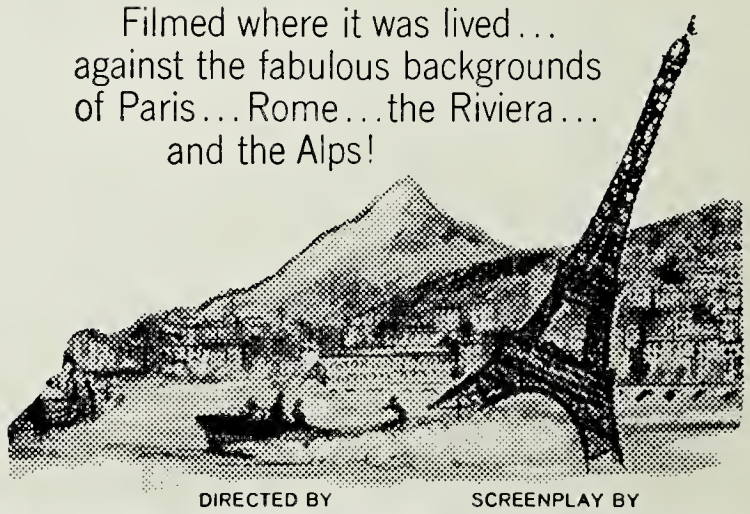


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celebrated love-story

Tender is the Night



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against the fabulous backgrounds
of Paris...Rome...the Riviera...
and the Alps!



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Tradition of the "The Hustler" and "The Comancheros"!

43 Years of Service to the Theatre Industry

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DECEMBER 13, 1961



FRIENDSHIP—A TWO WAY OPERATION

Ben Marcus, chairman of the board of directors, Allied Theatre Owners, put it simply and truthfully, as he did all through the meeting, when he introduced Spyros Skouras, 20th-Fox president, to the delegates at the exhibitor organization's national convention at Miami Beach, Fla., last week.

In effect, his message was, "Here is the man who came to the rescue of a beleaguered motion picture industry when it needed help the most." It is generally agreed in the motion picture industry that the introduction of sound by Warner Brothers saved the motion picture industry in the trying 1920s. It is just as certain that the introduction of CinemaScope, Spyros Skouras' gallant gamble of the 1950s, had just as profound a positive effect on the industry. By bringing new excitement and dimension to the screen, Skouras and his company pumped new life into a tottering industry.

Indeed, Spyros Skouras has always been a great friend of exhibitors and exhibition generally, Marcus pointed out. In the critical years of 1959, 1960, and 1961, when a product pinch threatened to cut off the life blood of thousands of theatres, 20th-Fox spent more money for production of motion pictures than any other company in the business.

Skouras' message to Allied delegates and convention guests was one of mixed emotions. Despite Marcus' glowing introduction, he regretted the fact that many theatre owners did not cooperate in efforts to play Fox product. However, he was in Miami Beach to assure his exhibitor friends that his company still felt keenly its responsibility to theatre owners in this country and all over the world, and would demonstrate that feeling in the best way possible, through the release of top quality films.

Skouras told exhibitors that they are faced with a fast-moving, ever changing world, and he made it clear that the impact of toll-television (should it get off the ground) upon theatres everywhere would be catastrophic. He couldn't be more blunt in his warning. Exhibitors, he said, must do everything in their power to keep the airwaves free. "You must take toll-tv seriously," he said. "Take it to your legislative bodies or it will wipe out your investments in the theatres of America."

Skouras also touched on the consent decrees, stating he had felt from the beginning that such governmental action would not be of real help to theatres. He indicated that events since the passage of the decrees had borne out his skepticism.

On the question of censorship and classification problems, Skouras opined that the motion picture industry must police itself and assist in ridding the screen of immoral, fast-buck features. In the long run, such films will greatly injure the entire business. He added that he was opposed to classification of films, feeling this would give irresponsible people an opportunity to cash in on the fast buck. If classification is adopted, Skouras said, our industry will lose in competition to other film-producing nations.

Skouras also expressed regret that many theatres have not kept up with modernization programs.

The 20th-Fox president did not touch on his company's coming product, leaving that task in the capable hands of sales executive Martin Moskowitz. Moskowitz spoke of features already completed or in final production stages, and said that from footage he has seen, 20th-Fox will soon be presenting to the world's exhibitors the best crop of new films in the company's history. Moskowitz called attention to such product as "State Fair," "The Innocents," and "Tender Is The Night," to mention just a few. He has been selling Fox product since the merger that brought the company into being more than a quarter century ago, he said, and he has never been as excited about selling films as he is with these.

Skouras' appearance at the Allied convention came at a time when rumors that he will leave the company shortly are widespread. This would be an irreplaceable loss, and the entire industry should join with the Fox organization in an effort to keep Skouras at the company's helm. He is a battler and a man of ideas, not a Monday morning quarterback. He is a man whose past record indicates ample reason for his stature in this industry and his capabilities as an executive.

Tough breaks hit everyone. No company is immune, and Fox has had more than its share recently. The company is headed up now, and Skouras will keep it going in that direction if anyone can.

Let's show the New York bankers and everyone else that the exhibitors of this country are solidly behind Spyros Skouras, who has been their friend for so many years.

Show your gratitude by buying 20th-Fox stock yourself and talking it up among your friends. Give all the playing time you can to 20th-Fox pictures.

This is far more than a way to say thank you for past favors. It is your best insurance policy to protect your investment. It's nice to know that one of the production giants of the motion picture industry is a solid friend of exhibition. Let's make that friendship a two-way operation.

ALLIED SHOWS NEW VIGOR

If there was any one thing that stood out in Miami Beach last week, it was the fact that National Allied is currently in very good hands indeed. It is obvious that the group has taken on new life and a new spirit under the capable, aggressive leadership of Marshall Fine, Ben Marcus, and Milton London.

These are men who are dedicated to the welfare of exhibitors anywhere. More important, they are men who realize that the hope for the future of the motion picture industry lies in cooperation among its parts.

There must be room for differences of opinion in any organization. It is just these differences that keep a group alive and moving forward. It was good to see general agreement among Allied leaders, however, that this industry must attempt to solve its own problems through COMPO, ACE, and other such groups, and that the Department of Justice would be approached only as a last resort.

Exhibition can use a strong Allied organization. All signs in Miami Beach indicate that such an organization exists and is growing stronger all the time.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Anita Marie Piccione, daughter of **Grace Piccione**, owner, Apollo Art and Varsity theatres, St. Louis, was married Nov. 23, to **Richard Lee Nix** at Our Lady Of Lourdes church at St. Louis. A reception was held following the ceremony at Mrs. Piccione's home.

Obituaries

Edna B. Levy, mother of **Marvin J. Levy**, of MGM's publicity and advertising department, died in New York at the age of 62. In addition to her son, she is survived by her husband, daughter, mother, three sisters, and brother.

Harold W. Seidenberg, former managing director, Fox Theatre and Building, Philadelphia, died in San Francisco. He was 55. He is survived by his widow and two sons.

Sy Waxmann, 50, younger brother of **Harry I. Waxmann**, and formerly associated with him in an Atlantic City theatre circuit, died in Florida. He is survived by his widow and two sons. Burial was in Atlantic City.

Lester Wurtele, Philadelphia branch manager, Columbia Pictures, died after 35 years with the company. He was a member of the board of directors of the Motion Picture Association of Philadelphia, of which he was also past president; and was currently serving as chief barker, Philadelphia Variety Club Tent 13. Also, he was trustee and secretary of congregation Rodeph Shalom and past president of the congregation's men's club. Surviving are his widow, son, and sister.

Setback For Segregation

DURHAM, N. C.—The Mayor's Committee on Human Relations voted to draft a "statement to the public" expressing its view that federal laws prohibit segregation of the races in the Carolina here because it operates in a municipally-owned and tax-supported building.

Paul Hardin, Duke University law professor and newly-elected chairman of the committee, said that while the group does not push integration, it "does favor obedience to the law."

A delegation of Negroes appeared before the City Council recently and demanded, among other things, an end to segregation in the Carolina because it is located in the old Municipal Auditorium which is leased from the city.

The committee considered the other demands at its meeting but agreed on no definite recommendation on any except the one involving the Carolina. Hardin said the Carolina was in a "different position from all the rest because it is in a municipally-owned building."

"It is our understanding," he said, "that the law prohibits operation of city-owned facilities in a racially-segregated manner."

During a discussion preceding the decision, Nelson Strawbridge, outgoing chairman of the body, said investigations by the committee had turned up numerous precedents and law cases in which such integration had been required by the courts.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 11

Unreal Contract Terms Waste, Distribs Agree

NEW YORK—Almost all major distributors agree that the practice of signing contracts with initial unrealistic high percentage terms, which subsequently are renegotiated to lesser terms, represents a great waste of time and effort both by exhibitors and distributors.

This opinion was revealed in a report of the producer-exhibitor-distributor relations committee of the American Congress of Exhibitors published recently after meetings last spring and summer between an ACE subcommittee and sales managers of distributor companies.

There were a number of topics discussed, including changes in fine print clauses of film contracts; problems concerning bad prints; request that distributors not ask for bidding too far in advance of scheduled playdates; efforts to keep small theatres open; shortage of prints; rigidity of terms and playing time requirements; request that distributors use discretion in handling films from independent producers; requests that companies refrain from the initiation of competitive bidding where not requested by exhibitors; and requests for support of cooperative advertising campaigns and saturation bookings.

The subcommittee comprised Irving Dollinger, chairman; Marshall Fine; George Kerasotes; Albert M. Pickus; and Emanuel Frisch, chairman of ACE.

In commenting on the report, Frisch said that "many of the companies indicated that individual steps are being taken to try and effectuate a policy of signing contracts with initial terms that have a closer relation to actual fact than the 'high-terms-policy' for all theatres that has been in effect in many cases."

Frisch also said his feelings are "that the film companies now are fully aware of the objection of exhibitors to changes in fine print clauses in film contracts without prior notice.

On the subject of keeping small theatres in business, Frisch said "there was unanimity of opinion expressed that these theatres must be kept open."

Evaluating the results of the meetings, Frisch said that ACE feels "that important ground work has been laid with each of the companies which eventually will lead to the elimination of many points of friction arising between exhibitors and distributors."

BROADWAY GROSSES

"West Side" Tops Holdovers

NEW YORK—It was another holdover week for Broadway first-runs, with the better entries maintaining their boxoffice power. "West Side Story" at the Rivoli continued to lead the parade.

"THE COMANCHEROS" (20th-Fox). Paramount reported $16,000 for the sixth week.

"FLOWER DRUM SONG" (U-I). Radio City Music Hall, with stage show, registered $93,000 for Thursday through Sunday, with the fifth week headed for $125,000.

"BACHELOR IN PARADISE" (MGM). Capitol claimed a fourth week tally of $15, 00.

"KINGS OF KINGS" (MGM). Loew's State held up with $25,000 in the ninth hard-ticket week.

"SUMMER AND SMOKE" (Paramount). DeMille stated that the fourth week would reach $13,000.

"SPLENDOR IN THE GRASS" (WB). Victoria reported a solid $14,000 for the ninth week.

"PARIS BLUES" (UA). Astor expected the fifth week to tally $14,000.

"DEVIL AT FOUR O'CLOCK" (Columbia). Criterion registered $17,000 on the eighth week.

"WEST SIDE STORY" (UA). Rivoli still led the parade with a capacity $45,000 for the eighth hard-ticket week.

New Pact For Pasternak

HOLLYWOOD—Producer Joe Pasternak celebrated his 20th anniversary with Metro-Goldwyn-Mayer and the start of his 48th feature motion picture for the company by signing a new three-year contract.

One of Hollywood's most prolific and successful producers, Pasternak is currently engaged in pre-production rehearsals for "Billy Rose's Jumbo," starring Doris Day, Stephen Boyd, Jimmy Durante, and Martha Raye.



Harry E. Weiner, Columbia division manager headquartered in Philadelphia, is seen center with recording star Chubby Checker, who is topcast in Columbia's upcoming "Twist Around The Clock," after a meeting held to introduce the current musical sensation to a group of Philadelphia exhibitors.

Allied Emphasizes Flow Of Product

Miami Meet Reelects All Officers; Meetings Sought With Distribution On Special-Release Films

MIAMI BEACH, FLA.—A resurgent and optimistic National Allied met in convention at the Eden Roc Hotel here last week, and the emphasis was on merchandising and intra-industry cooperation to solve the problems plaguing exhibition, particularly from the point of view of theatremen in smaller situations.

Out of the week's deliberations came resolutions recommending more realistic handling of special release pictures; a regular flow of product to the nation's theatres; proper territorial release of all pictures to eliminate the problems brought on by print shortages; and an increase in the number of pictures suitable for presentation at kiddie shows.

The Allied resolution stated that unrealistic handling of special release films was disrupting the regular flow of product and denying both exhibitors and the public the privilege of showing and seeing such productions. Allied officers and board were instructed to look into the legality of such special handling.

At a meeting preceding their annual convention, the board of directors of Allied heard Ben Marcus, chairman, forecast a good future for the association because of exhibitor response to Allied's offer of membership on an individual basis.

Addressing the meeting at the Eden Roc Hotel, Miami Beach, Marcus made his announcement in a report on the achievements of the Allied administration of Marshall Fine, president of the association.

The board showed their approval of Fine and his work by reelecting his team for another year. The officers are Fine, president; Marcus, chairman; and Milton London, executive director. George Stern, Jack Whittle, and Sid Goldberg are vice-presidents; and Jack Clark is secretary.

Meeting with the trade press, Fine said there was strong feeling among the board members that distributors are failing to get all the revenue available to them because of "mishandling" in some of their releasing patterns.

Fine added that cooperation was necessary between exhibitors and distributors, citing benefits his organization had received through personal meetings with officials of the film companies. He said they led to mutual understanding of the problems of exhibition and distribution.

In his keynote address, delivered at the Tuesday session of Allied's convention, Fine said that the organization would compile documented evidence that distribution methods are financially detrimental to exhibitors and distributors alike. Fine said this action would be taken so that "within the next few months, when we visit the presidents of the film companies regarding the handling of these pictures, we can show them losses of revenue."

Fine conceded that special handling of some films is necessary, but he also said "these specially handled pictures are being mishandled after their runs in the big towns in primary key situations."

Fine said that "possibly" they should take their data to the Government, who, he said "should be made aware of this existing situation" in which smaller theatres do not get big attractions while they are fresh.



Norman Wasser, left, Pepsi-Cola executive, and Milton London, National Allied executive director and Michigan exhibitor, pose beside a poster heralding Pepsi-Cola's Calypso party, a highlight of the Miami Beach convention.

Irving Dollinger, director of Allied States and a member of its industrial relations committee, said that what the distributors were doing is "absolutely illegal." Continuing, he said: "It's smarter to go to the Department of Justice. Let's find out if they're doing something illegal. If it's legal, then we'll tell them it's bad business. I believe we'll be wasting a lot of time by going to the presidents."

Several members favored Dollinger's advice, but Marcus suggested that they take their case to the company presidents before going to Washington.

Also at Tuesday's session, Dr. Frederick M. Wirt, associate professor of government, Denison University, criticized the bad taste of some movie advertising. He said exhibitors were equally to blame for the cries for censorship because of objectionable advertising they place in newspapers.

Wirt said he deplored the sex pictures put out by small independent producers, and suggested that exhibitors watch their newspaper advertising if only for a "tactical advantage" in combating censorship.

Still at Tuesday's meeting, Milton Moritz, national director of publicity and advertising, American International Pictures struck at the overemphasis given money by major companies.

He said it has "become the vogue for many Hollywood producers to compensate for the lack of showmanship, to shovel huge wads of money into extravagant productions which do not permit marketing of pictures on terms and with exploitation support which make for economic sense to the producer, distributor and exhibitor."

Moritz said money should be respected for what it is—"a tool." At American International, he said, money is respected for being just that. "In production," he said, "it is used to put together a package which we believe will result in audience satisfaction. In promotion, money is combined with the kind of resourceful and imaginative promotion, exploitation and merchandising which will bring it to the public's attention for what it is and motivate what we call 'want to see' for the right audience. In selling, we believe in orderly release and getting maximum playoff down the line whether it be summer, winter,

(*Continued on page 13*)

Legion Report Shows 65 "B" Pics, Two "C"

NEW YORK—On the occasion of their annual meeting in Washington, the Episcopal Committee for Motion Pictures, Radio and Television directed that a special commendation be extended to Walt Disney and his associates for the outstanding contribution which their films had made to family entertainment during the past year. In citing Buena Vista for its praiseworthy achievements, the committee wished to express the enthusiastic gratitude and appreciation of Catholic families everywhere across the nation.

The Legion of Decency informed the committee that its 1961 analysis of film product revealed the following statistics. Of 248 domestic films, 80 or 32.26 percent were rated A-1, 60 or 24.19 percent were A-11, 36 or 14.52 percent were A-111, 65 or 26.21 percent were rated "B" (Morally Objectionable in Part for All) and two or .81 percent were Condemned. Five films or 2.01 percent were Separately Classified.

Of 41 foreign films reviewed, eight or 19.51 percent were rated A-1, five or 12.20 percent were A-11, 13 or 31.71 percent were A-111, six or 14.63 percent were rated "B", eight or 19.51 percent were Condemned, and one film or 2.44 percent was Separately Classified.

The Most Reverend James A. McNulty, Bishop of Paterson, has completed his term as chairman of the Episcopal Committee for Motion Pictures, Radio and Televsion. His successor is the Most Reverend John J. Krol, Archbishop of Philadelphia. Most Reverend Lawrence J. Shehan, Coadjutor Archbishop of Baltimore, has resigned from the committee because of new responsibilities. Most Reverend Walter W. Curtis, Bishop of Bridgeport, Conn., has succeeded him.

Govt. Opposes Merger

LOS ANGELES—The Department of Justice has asked the Federal District Court here to issue an injunction barring the proposed merger of the America Corporation of New York and the Republic Corporation of North Hollywood, Calif. The two companies are described as two of the four largest professional movie film processing companies.

In addition to barring the merger, Attorney General Robert F. Kennedy said the department also asked the court to order America Corporation to divest itself of Republic stock that it purchased last May.

The suit charged that the stock acquisition, along with the proposed merger, would tend to lessen competition in the movie film processing industry in violation of the Clayton Anti-Trust Act.

The merger plan was approved by the two managements in October. Stockholders are expected to vote on the plan later this month.

Regulation Avoids Censors

MASON CITY, IA.—Avoiding an ordinance to censor movies here, City Council has adopted a self-regulation plan suggested by theatre owners.

The plan, the same as one adopted by the Des Moines City Council, says that the exhibitors will show only films approved by various film groups.

Academy Asks Voluntary Restraint In "Electioneering" For '62 Oscars

HOLLYWOOD—As a first step toward eliminating the possibility of electioneering for its annual "Oscar" Awards and nominations, the Board of Governors of the Academy of Motion Picture Arts and Sciences released an official statement of policy:

"After a thorough study of violations of good taste in the trade paper advertising on behalf of achievements nominated for the Annual Awards in 1961, we feel that it has now become necessary to state our position in this regard to all potential nominees for 1962.

"We are mindful that throughout the years the great majority of those nominated, or seeking nominations, have exercised restraint in reminding the voting members of the Academy of their achievements. Regrettably, however, last year a few resorted to outright, excessive, and vulgar solicitation of votes. This became a serious embarrassment to the Academy and our industry.

"In order to prevent a recurrence, we are hopeful that all segments of our industry will join with us in a cooperative effort to eliminate those advertising practices which are irrelevant to the honest evaulation of artistic and technical accomplishments and violate the principles under which the Academy was established.

"We are hesitant to set down specific rules governing advertising. Consequently, we leave the decision for this year to the good conscience of the nominees, confident that they are well aware of the differences between that which enhances and that which lessens the stature of the Academy.

"Whether or not a nominee has overstepped the boundaries of accepted behavior will be decided (as it has in the past), by the voting membership. This group when incensed by the tactics or taste of an incogitant nominee has a habit of demonstrating its displeasure in a most definite manner.

"Undesirable practices other than improper advertising have also become apparent. These, however, are not general, being limited to special categories. The elimination of these improprieties we leave to the branches involved.

"Any honorary organization such as the Academy can command respect only as long as its members and the nominees take unto themselves the responsibility of dignified conduct. We are hopeful that this reminder will be sufficient."

The Board of Governors unanimously voted the action based on the recommendations of a special committee on Awards advertising, headed by former Academy president George Seaton.

Hope To M.C. "Oscar"

HOLLYWOOD—Bob Hope will be master of ceremonies for the 34th Annual "Oscar" Show Monday, April 9, it was announced by Arthur Freed, producer of the Academy of Motion Picture Arts and Sciences' Show.

Hope's selection as the master of ceremonies marks the third successive year he has been its sole master of ceremonies, and the 10th time that the comedian has taken the MC's role for the presentation since 1939.

The 34th Annual Academy Awards will be televised and broadcast over the national facilities of the American Broadcasting Company from the Santa Monica Civic Auditorium.



Elizabeth Taylor chats with 20th-Fox President Spyros Skouras on the set of "Cleopatra" in Rome.

Film Supply For TV To Run Out By 1967

DETROIT—It was predicted here that nationally by 1967, tv will no longer be able to trumpet "for the first time on television in this city" about a feature film.

Detroit Free Press tv writer Bettelou Peterson, without making reference to the effect upon theatres, sees a scraping of the barrel much sooner than one thought. "Using a slide rule based on the rate at which movies are being made, being released to tv, and being shown on tv, the study found what was once thought of as 'inexhaustible supply' of movies has an end."

The rate of exhaustion, of course, is different in different communities. Going into the Detroit situation station by station, she noted Detroit uses 60 theatre features per week, whereas New York consumes 104 weekly.

One station here will begin to use foreign films starting Jan. 1.

The National Broadcasting Company reserve might last a little longer due to the Jack Paar Show. However, Miss Peterson points out, that depends on whether Paar's successor goes over when he replaces Jack in March. The failure of NBC's Saturday night feature network show is another factor which might keep first-run movies running longer, if more infrequently.

Union Pickets Theatre

ATLANTA—Members of Local 41 of the Stage Hands Union were picketing in front of the Loew's Grand here last week.

Affiliated with the AFL-CIO, the union accuses the theatre of throwing out a "union maintenance man" after "35 years." The picket signs read "Unfair."

The Loew's management denies that the employee was thrown out, or that he had worked there for 35 years. It also denies that the former employee was a maintenance man.

Howard Rutherford, manager, said the former employee was a stage hand.

"The man we had resigned to take a higher paying job out of town," he said. "We had kept him here out of loyalty, and he was not replaced because there was no work to be done anyway. He had completed three and one half years of work at the Loew's Grand. Rutherford also said that 43 Atlanta theatres do not employ stage hands.

Partial Integration Ends N.C. Picketing

CHAPEL HILL, N.C.—Having succeeded in getting the Varsity to follow the lead of the Carolina and agree to admit Negro students at the University of North Carolina on an unsegregated basis, the Chapel Hill Committee for Open Movies to All has announced that its "prime goal" still is "total integration of the Chapel Hill theatres."

In calling off picketing of the Varsity again, the group's executive committee said its next move to bring about total integration "depends on the speed with which future steps are taken by the theatres," and on the evaluation of the steps by the committee.

"We have won a small victory. The fight goes on," said the committee.

The full committee at a subsequent meeting Nov. 30 defeated a move by a minority contingent to resume picketing of the Varsity because of what some say was a feeling that it was lagging by not offering a further step toward total integration. The committee instead ratified the executive committee's decision to suspend picketing, but instructed the latter group to confer with managers of the Varsity and Carolina regarding further moves toward integration and to report back to the full committee before Christmas. The hope was expressed that the Carolina will offer further steps now that its move in September to admit Negro students had been matched by the Varsity.

The committee has called for complete integration of both theatres by the time university students return from the Christmas holidays on Jan. 3, and its negotiating committee stated that it plans an early meeting with Carrington Smith, manager of the Carolina, to learn his decision on whether the Carolina's integration policy will be broadened.

A request has been made that students' wives, members of their immediate families, and dates be admitted.

Publicists Sign TV Pact

NEW YORK—The Screen Publicists Guild announced that Screen Gems has signed its first contract with the Guild covering television publicists in the New York home office of the Columbia subsidiary. This marks the first contract entered into by the SPG and the television industry.

The contract was ratified at the November membership meeting of the SPG, which is affiliated with District 65, AFL-CIO. The two-year agreement is retroactive to July 1, 1961.

Terms of the contract call for higher minimum salaries, wage increases averaging $18 a week, severance pay clause, and other benefits.

New minimums are senior publicists, $165; publicists, $115; associate publicists, $84; and apprentice publicists, $61.50, going to $71.50 in six months.

Martin Heads Va. Exhibs

RICHMOND, VA.—T. I. Martin, Pitts Theatres, Inc., Fredericksburg, Va., is the new president of the Virginia Motion Picture Theatre Association.

Martin, who is a resident of Culpepper, Va., and also Mayor of that community, was unanimously elected to replace the late Jeff Hofheimer.

Ellison Loth, Waynesboro, Va., was elected one of three vice-presidents, to succeed Martin.

The nominating committee consisted of past presidents of the unit.

New TOA Committees Formed By Stembler

NEW YORK—The 16 committees which will function for the 1961-62 operational year of Theatre Owners of America were announced by John H. Stembler, TOA president.

New committees include legal advisory, movietime, and safety. Continued are such liaison activities as committees to work with the Academy of Motion Picture Arts and Sciences, the Screen Producers Guild, and the Army and Air Forces.

The legal advisory committee, composed both of attorneys for member companies, and members who are lawyers, was formed at TOA's last convention in October in New Orleans, and is now being made a permanent standing committee by Stembler. Herman M. Levy, TOA's general counsel, is chairman.

The movietime committee, headed by Robert W. Selig of National Theatres and Television Company, will work for the release by major film companies of top product during the non-holiday periods.

The safety committee, headed by Stanley Stern of Wometco Theatres, was named to study the recommendations made in a National Safety Council survey of the theatre industry at TOA's request.

Philip F. Harling continues as head of TOA's active anti-pay tv committee. E. LaMar Sarra, Florida State Theatres, is again chairman of the state and local legislative committee, and also heads TOA's censorship committee.

Other committees, and their chairmen, are Army-Air Force, George C. Kerasotes, Springfield, Ill.; COMPO, Samuel Pinanski, Boston; film reviewing, H. F. Kincey, Charlotte; finance, Myron N. Blank, Des Moines; national legislation, A. Julian Brylawski, Washington; organization and membership, R. M. Kennedy, Birmingham, Ala.; 16mm, Kerasotes; star of the year and America's new stars, Robert W. Selig.

"Impulse" In Record Bow

KITTANNING, PA.—The premiere of III Task Pictures' "Force of Impulse" here broke house records with its sell-out opening at the Columbia and State, topping the previous record set by "Guns of Navarone."

As a result of the opening and the weekend following, T. J. Callas, president, Callas Theatres, speculated that the full week's grosses for the film will establish a new box office high. He reports that the unusual showing of the Tony Anthony starrer, "Force of Impulse," has resulted in calls to the theatre from interested exhibitors in Pennsylvania, Indiana, West Virginia, and Illinois.

The kick-off of the Pathe-America release stimulated tremendous local publicity for the film, the effecs of which were felt throughout the town and in neighboring Pittsburgh. Although the picture has demonstrated a general audience appeal, there has been a particularly strong teenage response to it. "The youngsters seem especially responsive to Tony Anthony, Teri Hope (the film's ingenue lead), and Brud Talbot," Callas said.

Exhibitors Must Prosper To Assure Distributor Success, Says Martin

NEW YORK — Universal - International's Golden Anniversary program of releases, bringing together the industry's leading stars and the finest production talents to provide a continuous flow of outstanding box office attractions, offers the greatest domestic grossing potential of any film program in the 50-year history of the company, Henry H. "Hi" Martin, vice-president and general sales manager, told the company's branch managers, sales managers, and salesmen of Joseph B. Rosen's region at the opening sessions of the first of four regional sales meetings.

In offering this prediction for a record-breaking Golden Anniversary Year, Martin reported that his high enthusiasm for 1962 is based not alone on his own evaluation of these individual pictures, but on exhibitor reaction at the invitational showings in Dallas, Chicago and Toronto of "Fower Drum Song" and "Lover Come Back," the first two Golden Anniversary releases, and also on exhibitor reaction to the 55 minute product reel which presented highlight scenes of "The Outsider," "Cape Fear," and "Lonely Are the Brave," in addition to "Flower Drum Song" and "Lover Come Back."

Martin also pointed out that in addition to these outstanding attractions, the Anniversary Year will also see such equally impressive productions as "That Touch of Mink," "The Spiral Road," "Phantom of the Opera," the recently acquired "The Day The Earth Caught Fire," the general release of "Spartacus," and possibly John Huston's "Freud."

In urging the company's distribution forces to enlist 100 per cent exhibitor support during the first 26 weeks of 1962 for the company's Presidential Sales Drive honoring Milton R. Rackmil, Martin assured them that their exhibitor customers would be well repaid in box office returns for the extra playing time they alloted to these pictures just as they were in the case of the record-breaking "Operation Petticoat" and "Pillow Talk."

"We can only prosper and set records when our exhibitor customers prosper," he reminded the sales executives. "Granting extended playing time to those pictures which earn it at the box office is in the best interests of the producer, the distributor, and the exhibitor," he concluded.

In outlining the company's promotional plans on its Golden Anniversary releases, Philip Gerard, eastern advertising and publicity director, stressed the Company's policy of not only pre-selling its pictures but staying with a picture throughout its run and supporting it as long as the exhibitors gave it extended playing time. He recalled that the record extended runs and the record grosses on pictures like "Operation Petticoat" and "Pillow Talk" were only made possible through mutual cooperation between Universal and its exhibitor customers.

Gerard was assisted in outlining advertising, publicity, and promotional plans by Jeff Livingston, executive coordinator of sales and advertising; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; and Jerome M. Evans, eastern promotion manager.

Ohio Prof, Solon Debate Question Of Censorship

COLUMBUS, O.—"Fast-buck" film producers and exhibitors can only be effectively controlled by reinstitution of censorship, said State Senator Robert Shaw, Columbus Republican, in a debate before the Columbus and Franklin County Motion Picture Council.

"These people care nothing for community morals, particularly the morals of young people," declared Shaw, who is the author of several censorship proposals introduced over the past several years in the Ohio Legislature.

Prof. Frederick Wirt of Denison University, who took an anti-censorship stand, said there is no dispute about the fact that "dirty" films are being shown. He said, however, that censorship is not the answer since "censorship is undemocratic and would restrict freedom of speech." He added that "power is conferred on censors without accompanying responsibility."

Shaw countered that censors would be responsible to the courts, since their decisions would be subject to appeal. He said that only 49 out of some 20,000 films censored by the defunct state censor board in its four decades of existence were banned.



At the opening session of the first of four Universal regional sales meetings at the Hotel Summit, New York, presided over by Henry H. "Hi" Martin, vice-president and general sales manager, are (left to right) Philip Gerard, eastern advertising and publicity director; F. J. A. McCarthy, assistant general sales manager; Martin; Charles Simonelli, assistant to the president; Joseph B. Rosen; regional sales manager; and Jeff Livingston, executive coordinator of sales and advertising.

UA Declares Dividend

NEW YORK—The board of directors of United Artists has declared a regular quarterly dividend of 40 cents per common share, payable Dec. 29, to stockholders of record Dec. 15.

Pathe Makes Bid As Major Product Source Via Two Provocative Films

NEW YORK—The promise that accompanied the announcement of the formation of Pathe-America Distributing Company, Inc., in September, 1960, with Budd Rogers as its president, is now becoming a reality as the company prepares to makes its bid, through two provocative attractions, as a major source of top quality product.

It has reached out to acquire two unusual and distinguished features whose entertainment values are calculated to appeal both to broad general audiences and the art theatre patrons. The films are "Whistle Down the Wind," starring Hayley Mills, and "Victim," starring Dirk Bogarde, Sylvia Syms, and Dennis Price.

At a recently-convened conference of the trade press in New York, Rogers announced that these productions would be placed in national release in February, 1962, preceded by "showcase" engagements in Los Angeles in December to qualify for Academy Award consideration.

Acquisition of the two pictures, both of which have been playing in Europe to outstanding business following exceptional reviews, is a forerunner of unusual future coproductions in which Pathe-America will join with England's Allied Film Makers. The pictures will be made both in England and the United States.

Allied Film Makers consist of two production companies that function independently and in concert. One organization is headed by Richard Attenborough and Bryan Forbes; the second is directed by Michael Relph and Basil Dearden. Films produced by these two units include "The League of Gentlemen," "The Angry Silence," "Sapphire," and "Man in the Moon."

"Whistle Down The Wind," a Richard Attenborough and Bryn Forbes production, directed by Forbes, is the drama of a wounded murderer who is believed by a group of children to be Christ returned to Earth. Topcast with Hayley Mills (fresh from her triumphs in Walt Disney's "Pollyanna" and "The Parent Trap") are Alan Bates and Bernard Lee. The picture is based on a novel of the same name by Mary Haley Bell, playwright wife of John Mills and mother of Miss Mills.

"Victim," a Michael Relph and Basil Dearden production, directed by Dearden, is a suspense drama of blackmail directed against homosexuals. Starring with Dirk Bogarde are Sylvia Syms, Dennis Price, Peter McEnery, and Donald Churchill. The screenplay was written by Janet Green and John McCormick, who authored the successful "Sapphire" for the same producers.

Pathe-America is making arrangements with other producers to bring additional films of stature and boxoffice importance under its corporate banner. The results of these endeavors are expected to enhance the stature of Pathe-America as a distributing organization of major consequence. Exhibitors, ever on the alert for important screen fare, can look to the company as a vital new product source.



Seen are popular Hayley Mills and Alan Bates, starred in the provocative drama, "Whistle Down The Wind," to be distributed here by Pathe-America Distributing Corp.

T-L Dividend Approved

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 10 cents per share regular quarterly dividend to be paid on Dec. 29 to stockholders of record as of Dec. 15.

Col. First Quarter Improved Over 1960

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, reported earnings of $1,242,000, or 80 cents per share, for the first fiscal quarter ended Sept. 30. This compares with the preceding year's first quarter results of $510,000, or 30 cents per share, which included a non-recurring profit of $1,617,000 from the sale of undeveloped land in California. Earnings in both periods are based on 1,493,895 shares of common stock outstanding.

Schneider attributed the company's improved performance to the world-wide popularity of "Guns of Navarone" and several other films released in the first quarter, as well as to the continuing progress of its television subsidiary, Screen Gems, Inc., in which Columbia has an 89 per cent stock interest.

No federal income tax provision is required based on the tax carry forward available to the company from prior years.

PTA Urges "Moral" Films

HOUSTON—The Texas Congress of Parents and Teachers got off to a fast start here with a resolution on the opening day of a three day meeting asking its members to urge theatre managers throughout Texas to show only movies of high moral standard. The resolution was read to more than 2,000 delegates in the Sam Houston Coliseum by Mrs. John Weinzierl, Riverside, chairman of the legislation committee of the state Parent-Teach Association.

A suggested amendment from the floor that movie producers in Hollywood be urged to restrict their efforts to the making of highly moral movies was discouraged by Mrs. W. J. Danforth, Fort Worth, first vice-president of the association. Mrs. Danforth explained that picture making is a business in Hollywood and that the best way to induce producers to make only moral films would be to put the pressure on the theatre managers.

The resolution called for the members to write the managers, urging not only a strict selection of moral films but asking them as well to "diligently enforce the adults only rule for attendance of movies, whenever indicated."

Loew's Execs Host Assistant Managers

NEW YORK—Executives of Loew's Theatres, Inc., were hosts to the assistant managers from 39 New York theatres at an informal buffet and meeting held in the company's 18th floor penthouse at 1540 Broadway. Purpose of the meeting was to orient the junior executives in the theatres to Loew's long-range objectives, to discuss intramural problems and coming product, and to give the assistant managers a chance to meet home office toppers.

Preston Robert Tisch, chairman of the executive committee of the Loew board of directors, welcomed the theatremen and stressed the importance of effective supervision in the theatres. He also restated Loew's avowed policy of promotion from within the ranks. John Murphy, executive vice-president; Charles E. Kurtzman, general manger; and Ernest Emerling, vice-president and chief of the advertising and publicity staff for Loew's Theatres and Loew's Hotels, also addressed the assistant managers.

Also present at the meeting were Jack Stillman, treasurer, I. B. Schlossberg, head of the accounting department, Frank Murphy, assistant general manager, division managers James Bruno and Bernie Zelenko, Seymour Smith of the legal department, James Shanahan and Ann Bontempo of the hotel side publicity department and representatives of film booking, maintenance, and other departments.

Stein Remodeling Two

LOS ANGELES—Fred Stein has announced that two more of the 29 theatres owned by Statewide Theatres and Fred Stein Enterprises are undergoing a complete modernizing program.

The Covina, Covina, closed Dec. 3, will open with a gala celebration on Dec. 15. The theatre and several stores adjoining will have an entirely new front with a radically new design for the marquee by Heath and Co., and will be in the tradition of the Stein owned Beverly, Beverly Hills. Included in the complete revamp of the theatre will be a completely new total air-conditioning system, all new projection equipment, luxury seats, new wide screen, wall-to-wall ceiling-to-floor drapery, new box-office, glass doors, a new concession stand, and Terrazzo floors.

The Corona, Corona, also closed Dec. 3, will open with its gala celebration Dec. 21. The entire proceeds from the event will be turned over to the Corona Area United Fund. The Corona will be completely remodeled with the same innovations as the Covina, along with a new wall-to-wall screen, enlarged rest-room facilities, ceiling-to-floor draperies, new lighting, luxury seats, etc.

Feldman Joins Seven Arts

NEW YORK—Edward S. Feldman has been named vice-president in charge of advertising and publicity for Seven Arts Productions, Ltd., it was announced by Eliot Hyman and Ray Stark of Seven Arts.

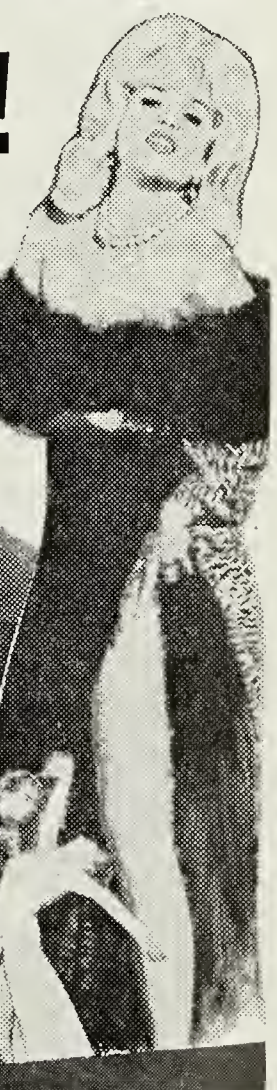
Feldman has resigned from Joseph E. Levine's Embassy Pictures Corp. to accept the new assignment. In his new capacity, Feldman will coordinate over-all merchandising concepts and planning for all upcoming Seven Arts projects. He also will work in close liaison with Seven Arts production executives to insure maximum advertising and publicity potential in all Seven Arts planning. He will divide his time between Seven Arts' New York and Los Angeles Offices.

VARIETY

"THE GEORGE RAFT STORY IS SHAPING TO A TERRIFIC $32,000 FOR ITS OPENING WEEK AT THE UNITED ARTISTS THEATRE IN CHICAGO!"

2ND BIGGEST WEEK IN LAST 10 MONTHS AND HOLDING OVER

...OF COURSE!



ALLIED ARTISTS presents THE GEORGE RAFT STORY

Starring JAYNE MANSFIELD · BARRIE CHASE · BARBARA NICHOLS · FRANK GORSHIN
MARGO MOORE · BRAD DEXTER · GUEST STAR NEVILLE BRAND as AL CAPONE and JULIE LONDON and RAY DANTON as GEORGE RAFT

with ROBERT STRAUSS · HERSCHEL BERNARDI · JOE DE SANTIS
produced by BEN SCHWALB directed by JOSEPH M. NEWMAN screenplay by CRANE WILBUR



it's BOXOFFICE HOT... from ALLIED ARTISTS!

Classification By Producers Seen As Necessary In Catholic Editorial

BOSTON—An alert Hollywood would do well to take notice of the warning of the American Catholic Bishops, the Pilot, official publication of the Catholic Archdiocese of Boston, said editorially, and warned that if the industry consistently refuses the responsibility of classifying films, it must be assumed by an outside agency, governmental or otherwise.

In an editorial, the Pilot said: "Although the film makers have been getting advice from many directions over the years they have not always shown a willingness to profit by the words of their contemporaries. Of course, we must acknowledge that the suggestions from outside have not always been for the best; many of them did not deserve anything more than the attention they received. Hollywood perennially has shown a firm confidence in itself and the ability of its own people to draw the rules of its operation.

"This is quite understandable, for art is a jealous goddess, but it has its problems, and one of these is measuring its responsibilities to the total community. Even Hollywood's friends will have to admit that in the midst of all the claims of art, creativity, promotion, and profit, the public interest has taken a somewhat lower place. There have been notable exceptions to the rule and many individual artists have a long record of service in the public interest, but the Hollywood producer, taken across the board, has catered to other interests. Unless the leaders of the industry make moves to change this they will surely find that the public will take matters into its own hands and the old Hollywood independence will be seriously intruded upon. This in fact was the message that the American Catholic Bishops sent out this week and an alert Hollywood would do well to take notice of it.

"The American public, and especially the American family is not pleased with the problems left on the doorstep of the American home by the films that come out each year for popular consumption. Many of them are either too childish to interest adults, or too mature to be understood by children.

"But they are not classified so that the public can make a choice depending on its age and maturity. Adult themes are advertised as if suitable for all ages, or they are watered down in such a manner as to be insulting to adult intelligence. A simple classification procedure would solve the problem.

"The Bishops have urged that Hollywood itself provide this service, that the industry take itself seriously enough to distinguish between films suitable for the young and those for the mature mind. This process works in other countries and can be made to work here, too. The alternatives are not very palatable. If the industry consistently refuses the responsibility of classifying films it must be assumed by an outside agency, governmental or otherwise. It is not required that we document the necessity of this move toward classification; almost anyone who can read the advertisements can see that it is essential both from the point of the producer and of the patron. The only question that needs to be answered is: classified by whom? An alert and intelligent industry will see the wisdom of assuming this responsibility before it falls into less friendly and less capable hands."

New Civil Rights Law Bans Ohio Discrimination

COLUMBUS, O.—Theatres and other places of "public accommodation" have been sent notices by the Ohio Civil Rights Commission which must be posted prominently informing the public that all patrons will be served regardless of race, religion, color, national origin, or ancestry.

The amended civil rights law, passed by the last session of the Ohio Legislature, became effective Oct. 21. Failure to put up notices in a conspicuous spot can bring a fine up to $500.

The amendment was approved by Ohio solons after an investigation by the commission showed Ohio's 84-year-old civil rights statute was virtually ineffective and that dark-skinned people such as Puerto Ricans, Mexican-Americans, and Negroes were frequently discriminated against.

Under the new law, persons denied equality of service or having first-hand knowledge of such an incident may file a sworn statement of the facts with any of the commission's four offices—in Columbus, Cleveland, Cincinnati, and Toledo.

WB Income Increase Reported In Fiscal '61

NEW YORK—Warner Bros. Pictures, Inc., reports for the year ended Aug. 31 consolidated net income of $7,209,000, equal to $5.97 per share and, in addition thereto, $4,511,000 of special income equal to $3.73 per share on the 1,207,513 shares of common stock outstanding at that date. The special income represents a dividend of Associated British Picture Corporation, Ltd., stock received from a nonconsolidated foreign subsidiary and capital gain realized upon the subsequent sale of the stock less estimated federal income taxes.

The consolidated net income for last year amounted to $7,102,000 or $4.64 per share on the 1,527,900 shares outstanding at Aug. 31, 1960.

Film rentals including television, sales, etc., amounted to $83,514,000, dividends (cash) from foreign subsidiaries not consolidated were $812,000, and profit on sales of capital assets was $545,000 for the year, as compared with $87,163,000, $2,084,000 and $716,000 respectively for the previous year.

Net current assets at Aug. 31 were $47,513,000 (including $20,657,000 cash and U. S. Government securities) and debt maturing after one year was $5,842,000, compared with $46,951,000 (including $19,482,000 cash and U. S. Government securities) and $5,644,000 respectively for the previous year.

New N.Y. Art House

NEW YORK—Furman and Ackerman announced that approval has been secured for the building of a new first-run theatre, the Lincoln Art, to be erected on 57th street between 7th Avenue and Broadway. William Eli Kahn, responsible for the Carnegie Hall Cinema, has been named architect for the new 600 seat house.

Fox's Whelan Retires; Succeeded By Jaffey

Leslie F. Whelan, director of foreign publicity, advertising and exploitation and public relations for 20th Century-Fox International and Inter-America Corporations, has announced his retirement from both corporations as of Dec. 31. Whelan joined 20th Century-Fox in 1935 as exploitation manager of the domestic organization and a year later was promoted to the foreign companies. He will be succeeded by Herbert Jaffey.



WHELAN



JAFFEY

Born in Newark, N.J., Whelan worked on the city desk of Newark newspapers subsequently becoming sports editor of the Newark Star-Ledger. In 1917 he enlisted in World War I and upon his discharge as lieutenant in the infantry, he joined Famous Players-Lasky Corporation (later changed to Paramount) as field representative covering the United States and Canada.

In 1925, when Harold Lloyd decided to release his films through Paramount, Whelan was selected by the late Sydney R. Kent, then president of Paramount, to handle the Lloyd account. Whelan and Lloyd were closely associated for the next 10 years, and when the famous comedian decided to retire in 1935, Whelan joined 20th-Fox.

In the industry for 22 years, Jaffey started in the pressbook department of 20th-Fox upon his graduation from Duke University. During World War II, he served as private with the 36th Division, obtained his commission as a lieutenant from the Fort Benning Infantry School, and later served in the special services division with headquarters in Italy. He was promoted to captain and became entertainment director of the Mediterranean Theatre of Operations.

Following his discharge, he was engaged by United Artists for special national exploitation work, and for the past 14 years he has served in various capacities in the Fox International publicity office, being appointed executive administrative assistant to Whelan in February, 1960.

Theatre Files New Suit

ATLANTA—The Buckhead Theatre Co. has filed a motion in federal court to add a supplementary complaint to its suit charging national movie distributors and local theatres with monopolizing the distribution of motion pictures here.

In its newest complaint, the company charges that in the two years since its original suit was filed, "defendants have continued" to monopolize interstate trade and commerce in motion picture films. The complaint asks for $1,300,000 in damages.

The suit names 20 firms as defendants. Among them are Atlanta Enterprises, Inc. owners of the Fox and Roxy; Georgia Theatres Operating Co.; West End Theatre Co.; and East Point Theatre Co. Paramount, Warners, 20th-Fox, RKO, United Artists, Universal, and Columbia are the distributors named.

Hearing Probes FCC Authority Over Pay-TV

WASHINGTON—D. C.—Three judges of the United States District Court of Appeals held hearings recently to determine whether the Federal Communications Commission has authority over pay television.

The tribunal, hearing exhibition's appeal against the FCC decision authorizing a three-year test of pay television by Phonevision in Hartford, Conn., heard exhibition, the FCC, and pay tv's attorneys summarize all current arguments, pro and con, on the legality and public necessity of pay tv.

The exhibitors, represented by Marcus Cohn, attorney from Washington, D. C., claimed that the FCC does not have the authority to sanction a test; that such authority can only come from Congress; and that the test itself, if conducted, would be so inconclusive as to make any determination by the FCC as to whether pay tv is in the public interest impossible.

The FCC maintained that under the broad mandate of the Communications Act it has the responsibility of encouraging and coordinating all new media of communications, and that the only way to determine if pay tv is in the public interest is to test it under strict limitations, restrictions, and stipulations, as provided for in the Hartford test.

The FCC emphasized that its grant to Phonevision was for three years only, and at the end of that time they would hold full hearings to determine if pay tv was in the public interest and convenience. The regulating body also stated that technically it could rescind the authorization on 30-day notice any time during the three year period if it felt Phonevision was not living up to its commitments.

Cohn, exhibition's attorney, said the FCC was issuing a "blank check" to Phonevision on its proposed programming, because Phonevision had been unable to outline, in any detail, its proposed programming, other than to say it would consist of "boxoffice attractions" and would primarily be motion pictures—first run movies.

Cohn further stated if Phonevision, under its definition of "boxoffice attractions," found it could make more money from lady wrestlers than Shakespeare, opera, ballet, or other cultural programs, it would do so. "Phonevision has made no commitment as to the quality of its programs," Cohn added.

The FCC replied that in its opinion, Phonevision's generalized outline of proposed programming was adequate for the experiment, and that "we do not know what the public wants or what it will pay for in this new and untried medium, and we feel we can find out only through such a trial period."

The hearing was conducted before Judges Warren E. Burger, Henry Edgerton, and Walter Bastian. In addition to Cohn, other attorneys were Max Paglin for the FCC, and Harold Davis Cohen, representing RKO General-Zenith's Phonevision.

Robbins Back From Europe

NEW YORK—Herman Robbins, chairman of the board of National Screen Service Corporation, has returned from Europe with Mrs. Robbins, following a two-months tour of European capitols.

Trip was for purpose of exploring potential avenues of diversification and possible European exploitation of the firm's present activities. National Screen Service already has an office in London, which was visited by Robbins.

Record Gross For Stanley Warner; Fabian Predicts Even Better Future

NEW YORK—The gross income of Stanley Warner Corporation and its subsidiaries for the fiscal year ended Aug. 26 was the highest in history, it was announced by S. H. Fabian, president. Theatre admissions, merchandise sales, and other income totaled $134,720,700, which was $2,567,000 or 1.9 per cent more than the prior year.

The net income after all charges increased 22.4 per cent—from $3,513,800 in the 1960 fiscal year to $4,301,900. The year was the second most profitable in the history of the company. Charges for depreciation and amortization aggregated $4,455,900 in 1961, an increase of $375,300 over similar charges in 1960.

The earnings for 1961 are equivalent to $2.12 per share of common stock, which compares with $1.73 per share earned during the prior year. The 52 weeks covered by Stanley Warner's 1961 fiscal year embraced most of the period of the 1960-61 recession.

In commenting on the prospects for the current year which will end on Aug. 25, 1962, Fabian said, "Our budgets call for an increase in both gross income and net profit reflecting not only the anticipated rise in consumer spending, but also management's belief that we will further improve our competitive position.

"Sarong, Inc. was acquired in February, 1960, and therefore its accounts were included in those of Stanley Warner for six months of the 1960 fiscal year and for the full year of 1961. Southern Latex Corporation was purchased on Sept. 30, 1960, and thus its operations have been included in our accounts for 11 months of the 1961 year.

"Our program of disposing of marginal theatres resulted in a loss in 1961 of $844,300, of which $460,000, equivalent to the saving in federal income taxes which would have been payable except for such loss, was charged to the net income for the year and the balance of $384,300 was charged to earned surplus. During the prior year, net extraordinary non-operating losses amounted to $305,700, of which $175,000 was charged to net income and $130,700 to earned surplus."

Fabian pointed out that Stanley Warner ended the year "in a particularly strong financial position." Current assets totaled $48,215,500, which are $10,383,200 greater than the sum of all liabilities including current liabilities, long term debt, and deferred income taxes. Cash on Aug. 26 was $12,081,000, an increase of $3,571,000 over one year ago.

"Our working capital—that is, the excess of current assets over current liabilities—rose by $5,173,600 during the year, from $24,335,100 to $29,508,700.

"Since the close of the fiscal year we have prepaid the first three quarterly instalments of the new term bank loan aggregating $1,603,125. The next instalment does not come due until April 1, 1963. In addition, we prepaid the entire $650,000 principal amount of 5¾ per cent notes held by an insurance company, the last of which would have been due January 1, 1971.

"In the leisure industries field Stanley Warner operates a circuit of over 200 motion picture theatres.

"In furtherance of our program to improve the earning power of the Stanley Warner circuit, we have disposed of 12 additional properties. We are continuing to carry out our policy of modernizing and renovating our key theatres. As part of such program we have refurbished and made major renovations at the Strand, Albany; Allen, Cleveland; State, Johnstown, Pa.; Stanley Warner, Beverly Hills; Warner, Hollywood. Extensive improvements are being made at the Roger Sherman, New Haven.

"In September, 1961, we opened our new Cheltenham theatre located in a large shopping center adjacent to north Philadelphia. This 1200 seat theatre is acclaimed as one of the finest and most modern theatres anywhere in the United States. We have signed leases for two additional theatres which are to be constructed in 1962 in important shopping centers—one in Hamden, Conn., and the other in La Mirada, Los Angeles County.

"We firmly believe a circuit of well located and attractive theatres has a real profit potential.

"The motion pictures now being shown, those scheduled for release during the approaching holiday season, and the productions the motion picture companies assure us will be available in the next several months, all lead us to believe that box office receipts of Stanley Warner theatres for the 1962 year will be higher than those for 1961."

Westrex Ups Tower

BEVERLY HILLS, CALIF.—The appointment of W. S. Tower as export manager for the Westrex International division of Litton Systems has been announced by R. Edward Warn, vice-president and division manager.

Tower will be responsible for administration of products sold by Westrex outside the United States and Canada.

A veteran of 32 years with Westrex, Tower was regional director for Europe and Africa before his new appointment. He is a member of IRE and a graduate of Harvard College.

Patrick Leads Parade

HOLLYWOOD—Robert Patrick, Los Angeles area sales representative for the Alexander Film Co. for the past two years, has resigned to formally assume duties as executive vice-president and general sales manager of the Parade Releasing Organization which he jointly founded with Riley Jackson, PRO president.

Pickus "Joins" Navy

NEW YORK—Albert M. Pickus, chairman of the board of directors of Theatre Owners of America, was the guest of the Secretary of the Navy in participating in a Navy orientation cruise in the Caribbean area.

Pickus was one of a small number of prominent industrial leaders invited to view first hand the Navy's operations, and to familiarize themselves with the training and opportunities available for those serving in the Navy.

New Film Firm Set

HOLLYWOOD—A new film and TV production company, Westhall, Inc., has been set up by two prominent Texas business leaders, James West and Judge Robert Hall, to make a series of films with veteran producer Russell Hayden. They are currently in Hollywood to acquire properties for their organization which will have offices in Dallas and in Hollywood at the KTTV studios.

Schneer Finds His "Golden Fleece" In Tiny Italian Seaside Village

PALINURO, ITALY—"The world is becoming too civilized for movie-makers."

This was the complaint registered by producer Charles H. Schneer who recently completed a 5,000-mile land, sea and air odyssey of his own across southern Europe and North Africa in search of "authentic" backgrounds for his film version of the Greek legend, "Jason and the Golden Fleece."

The globe-trotting producer said he was looking for a relatively unphotographed, primitive area devoid of telephone poles, soft drink signs, and television antennae.

After much searching, he finally came up with Palinuro, a tiny seaside village in southern Italy, which provided sweeping Mediterranean seascapes, rock-ribbed coastlines, and long stretches of golden, cabanaless beach against which to photograph "Jason."

"At first I thought of filming the story followng the routes Jason was supposed to have taken according to classical scholars reconstructing the voyage through the geographical allusions given in the legend," the producer admitted.

"This turned out to be a highly commendable if not feasible idea."

Researching the project, Schneer found an inordinate amount of discrepancy among these students of antiquity. However, several were in accord that the indefatigable Greek voyager found the plague-exorcising fleece in what is now "sputnikland" in the Black Sea area behind the Iron Curtain.

Without waiting for a resounding "nyet!" from the Russians ("imagine telling them I was just looking around for a golden fleece!") Schneer set up his cameras in this one-telephone town 90 miles south of Salerno and virtually put all of Palinuro's 652 inhabitants to work for him.

The young men grew beards and became Argonauts, the old fishermen were recruited into a taxi service to shuttle actors and technicians from one location to another in their ancient fishing boats, and every family that had a spare room rented it out to the 250-member troupe overflowing Palinuro's three modest tourist hotels.

The Argo, a 92-foot, $250,000 movie prop representing Jason's boat in the Greek myth, became a focal point of interest in these coastal waters as scores of curiosity-seekers came to the shores from miles around to gape at its orange sails, blue-and-gold-painted sides with the menacing eyes of a serpent peering out above the water-line, and a huge figure-head of the goddess Hera built into its prow.

Schneer said the film, which presents Todd Armstrong as Jason and Nancy Kovack as Medea in their first starring assignments, is being produced in the so-called epic tradition, but would not sacrifice the human and personal drama of Jason's saga for size and scope alone.

"Bigness and spectacle, important though they are in a mass audience movie, must be combined with strong emotional content with which the individual can identify," he said. "An audience must feel as well as see a picture."

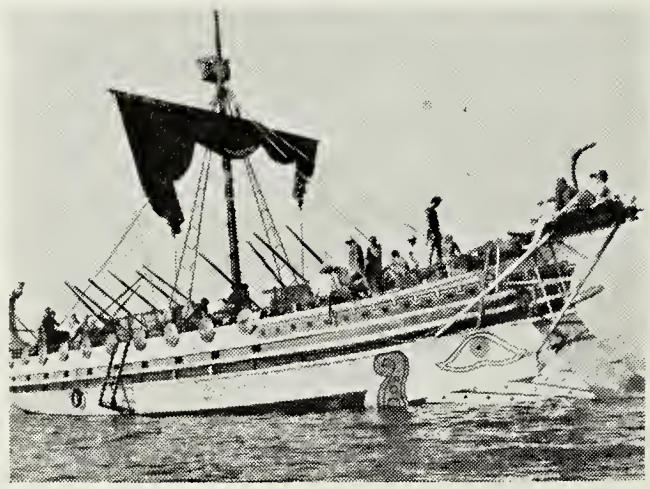
Jason is the third in a line of literary and legendary heroes that the 42-year-old producer has celebrated on celluloid, the other two being Sinbad in "The 7th Voyage of Sinbad" and Gulliver in "The 3 Worlds of Gulliver."

"All three of these characters," he maintained, "have an immediate frame of reference for most audiences the world over and in a sense can be considered 'stars' of sort in their own right."

On the subject of stars and whence they come, Schneer is convinced many of Hollywood's badly-needed "new faces" today are being fashioned from the printed page. And necessarily so, too.

"Unless new stars are developed fast enough to replace the older crop of names, Hollywood will come to rely more and more on the heroic characters of legend, literature and history for its new screen personalities."

Following four weeks of location filming in Palinuro, "Jason and the Golden Fleece" moves on to Rome and London for studio work.



Here is the "Argo," famed ship seeking the Golden Fleece in Charles Schneer's Columbia film, "Jason and the Golden Fleece."

Injunction Protects Kramer Pic

NEW YORK—Stanley Kramer's Roxlom Films and C & R Enterprises agreed by stipulation to a permanent injunction preventing the latter from using the title "Verdict At Nuremberg" or any similar title which would create confusion with Kramer's "Judgment At Nuremberg," the United Artists release.

Kramer originally obtained a temporary restraining order halting the defendants from issuing a film titled "Verdict At Nuremberg" which is based largely on documentary and newsreel footage of Nazi Germany and the Nuremberg trials. Under the terms of the stipulated injunction, C & R Enterprises may not use the word "Nuremberg" in connection with any other word or words whatsoever, so as to avoid confusion in the public mind. The firm also is enjoined from advertising which might cause confusion, including the use of type or colors similar to those created for Kramer's "Judgment At Nuremberg" some months ago. It was mutually stipulated, however that C & R Enterprises and Cy Roth individually could release the rival film under the simple title, "Nuremberg."

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Dec. 29 to stockholders of record Dec. 18.

Col. Shifts Executives In Foreign Branches

NEW YORK—A number of key promotions and transfers involving the European and Latin American divisions of Columbia Pictures International have been announced by executive vice-president Mo Rothman.

A. L. Stein, for the past 16 years Columbia's manager in Venezuela, is being promoted to the post of sales supervisor in the Paris headquarters of the Continental and Near East division. He will serve in the same capacity as Francis Cantor, under Marion Jordan, vice-president in charge of that area.

Replacing Stein in Caracas will be William Moraskie, who has been manager in Puerto Rico for the past year. Moraskie has been with Columbia for 11 years, beginning as a trainee in New York. After serving in a number of branches he was named manager in Cuba in 1959.

Jose F. Colom has been named acting manager in San Juan. He joined the Puerto Rican organization 20 years ago as a clerk and was named assistant manager in 1946.

Jesus Fernandez Pardo has been appointed manager of the branch office at Santo Domingo, Dominican Republic, succeeding Angelo Cannizzaro, resigned. Fernandez Pardo was a salesman in Columbia's Cuban organization for 10 years.

Norman Feinberg, a graduate of Columbia's trainee program who has been with the company since 1956, will return to the New York office as an assistant on the executive staff after spending a year in Paris on the Continental headquarters staff.

Here Comes "Santa" Garfman

NEW YORK—Again this year, thousands of underprivileged and crippled children look to Harry Garfman and the Movie Social Club as the direct emissaries of Santa Claus. Each year, Garfman, Brooklyn and Queens business agent of Local 306, and the members of the Movie Social Club, a humanitarian organization of about 300 projectionists, spend their Christmas weeks in the children's wards of New York public hospitals.

The Club, of which Garfman is executive director, stages shows and distributes toys, candy, and other gifts to the physicially handicapped children in the hospitals. Many of the gifts are donated to the Club's program by local merchants and manufacturers.

Accolades For "El Cid" From Legion of Decency

NEW YORK—"El Cid," the Samuel Bronston production for Allied Artists release, which was classified by the National Legion of Decency in Class A, Section 1 (Morally Unobjectionable for General Patronage), has been given an accolade, it was announced by the Roman Catholic reviewing organization.

The observation accompanying this special recommendation is as follows:

"Based on historical fact and legend, this dramatically exciting motion picture emphasizes the personal integrity, outstanding leadership, and heroic deeds of its principal protagonist in bringing peace to 11th Century Spain. Furthermore, its impeccable color photography of authentic locations and settings makes this film also a stunning visual experience, which The National Legion of Decency highly recommends to every moviegoer."

ALLIED

(*Continued from page 5*)

fall, or spring.

London, executive director, spoke of the growth of the organization in recent months and the interest expressed in many locales in setting up new units.

On Wednesday, the convention delegates discussed several alleged malfunctions in the industry. Among them were shortage of prints, the lack of order in distribution, and exclusive runs through competitive bidding.

Ben Marcus, in calling for orderly distribution, said that "ours is the only industry that goes out of its way to withhold product from its customers."

Many other exhibitors expressed their views on the subject; but the consensus appeared to be clearly represented by president Marshall Fine, who said "pictures should be released on regular availability."

Regarding exclusive runs through bidding, many thought that legal action was necessary because, as Marcus put it, he never heard of "anybody who got a bargain on a bid."

Because the small exhibitor gets the product when it is no longer fresh, and because he is forced into competitive bidding, many thought the distributor action was illegal in that a failure at the boxoffice caused a catastrophe. Marshall Fine suggested they find out if the bidding procedure is legal.

As a cure for print shortage, Marcus called for a division of the country into several zones, with pictures being released in an orderly fashion first in one zone, and then another. In this manner, it was said, exposure would be at its greatest.

Emanuel Frisch, chairman, American Congress of Exhibitors, urged financial support for increasing film production, and for combatting pay tv.

Frisch said money was needed in order that A.C.E. Films, Inc., and the Committee Against Pay TV could succeed in their operations.

A.C.E. Films, which is separate from ACE, needs money to obtain management needed to carry out its goal of producing, and inducing others to produce more pictures, Frisch said.

"This takes real money," Frisch continued. "Under existing Federal laws and regulations, we are restricted in soliciting the preliminary funds for A.C.E. Films, Inc. to a severely limited number of our people. . . . We know that the great majority of Allied members are smaller theatre owners who cannot afford such large investments. We also know, however, that after we have raised the requisite sum from this limited number of our brethren, and after A.C.E. Films, Inc. has registered with the SEC, every Allied member will stand alongside of every other exhibitor in America, to invest what he can afford in this project so essential to the survival of our industry."

Frisch concluded by citing the successes of the Committee Against Pay TV, and said that money was needed to continue this successful group. He also pledged ACE aid to local fights against toll tv.

At a luncheon in the Empire Room of the Eden Roc, Allied, and co-sponsors National Theatre Supply Company, and Motion Picture Advertising Service Company feted the industry trade press.

Following Thursday's business sessions and fun in the Miami sun, the convention concluded with a banquet at which the organization honored those artists chosen by the membership as tops in the production, direction, acting, and distribution fields.



The NEW YORK Scene

By Mel Konecoff

UNITED ARTISTS is swinging a mighty powerful weapon these days on behalf of their forthcoming release next Easter. The name of this adventure-laden entry is "The Magic-Sword," and we saw the trailers the other day up in the projection room. This seems to have more gimmicks, tricks, and action than we have seen in some time.

As Fred Goldberg, national director of advertising, publicity, and exploitation put it, he's got a film here that will be most attractive for young kids as well as for old kids, and he and his associates have put together a campaign that should prove quite an attention getter. Five months ahead of release there are theatre trailers, tv trailers of assorted lengths, radio spots, art work, posters, giant lobby decorations, action displays, a contest for radio and tv for youngsters, lit swords for usher use in theatres, etc. And, sez he, it's all ready now and awaiting exhibitors at their local exchanges.

David Chasman, advertising director, and Al Fisher, exploitation manager, helped in the presentation of the campaign which covered every important avenue of selling and merchandising, including hundreds of tie-ups. Summed up Goldberg, "We've given exhibitors a good picture, sellings aids for all facets, and enough time to do a thorough job."

TWIST, SHMIST, A BEI GEZUNDT: Paramount Pictures held a gala celebration to mark the completion of shooting on their entry in the twist sweepstakes, "Hey, Let's Twist," and scene of this clambake was the joint known as the Peppermint Lounge. Socialites, stars, press representatives, and exhibitors were on hand to mark the event.

The armed guards and police guarding the entrance looked at us suspiciously making mental notes that we were obviously not the twist type, but when we waved the numbered invite, we were passed in. The place was rockin' and rollin'—oops—we mean twistin' and turnin' as youngsters in skin-tight outfits demonstrated how to twist to a wild, rhythmic beat.

Among the exhibitors we spotted in non-twist positions were Harry Mandel, Matty Polon, Max Cohen, Walter Reade, Harold Rinzler, Ed Seider, and Martin Levine.

It was almost as tough to get out of the place as to get in, what with the suspicious guards wondering why we weren't bent over with strained back muscles and the crowds trying to crash or get in legitimately.

PAINT DEPARTMENT: A different collaboration between the world of art and that of motion pictures was launched last week at a reception at the Savoy Hilton which involves six well-known American artists being chosen to paint Barabbas, the thief who was chosen over Christ for acquittal from the sentence of Crucifixion. Co-sponsors of the venture are Midtown Galleries, Columbia Pictures, and producer Dino De Laurentis, who happens to be turning out a picture with Anthony Quinn for Columbia release.

THE METROPOLITAN SCENE: French Film office and Seven Arts Associated held a reception for French stars Alain Delon and Charles Aznavour. Delon was in town prior to the start of production of "Marco Polo." . . . Walter Reade, Jr., has an interesting piece on the art film in the current issue of Showbill, which also happens to devote space to a listing of his Continental release, "The Mark."

COMPO Merchandising Plan Proves Worth-McCarthy

The COMPO merchandising plan has proved its worth in both Pittsburgh and Cincinnati, Charles E. McCarthy, COMPO executive vice-president, told delegates to the convention.

McCarthy emphasized that the plan can work in any area and "without being spoon-fed and nursed by COMPO."

"The plan," he said, "can be handled by theatres according to the organization charts that worked so well in Pittsburgh and Cincinnati. It doesn't need a baby-sitter from COMPO to put it over. Remember, this plan originated and was made successful throughout Wisconsin without COMPO. In Wisconsin it is in sole charge of exhibitors and exchanges on the ground, and has been from the beginning."

McCarthy's remarks were made in a speech about merchandising, censorship, and COMPO's publicity policies.

Praising Allied members for their cooperation in the execution of COMPO projects, McCarthy said this cooperation resulted from an understanding on the part of Allied of what COMPO is and what it is doing.

"Unfortunately," he said, "although COMPO is 11 years old and in its short lifetime has rolled up a good record of achievement, this understanding of COMPO does not permeate the whole industry. Indeed, although they have reaped huge financial benefits from some of COMPO's activities, some people, when they are not actively hostile to COMPO's very existence, seem completely unaware of what COMPO is doing."

Admitting that greater publicity for COMPO's work might be necessary, McCarthy pointed out "that publicity merely for the sake of publicity has its dangers, as this industry has demonstrated over and over again."

As an example of areas in which publicity might be harmful, McCarthy cited censorship and the minimum wage campaign, which COMPO waged to a successful conclusion under a policy that held publicity to a minimum.

"In view of all this," McCarthy said, "it seems to me that COMPO, even at the risk of being ignored, must be extremely careful about the kind of publicity it gives to its own activities, and must at all times refrain from seeking any publicity that might be picked up and used by the industry's enemies.

"There is one thing about COMPO, however, that cannot be publicized too much. And this is that COMPO is the only organization in this industry in which all elements join in unified action for the good of the entire industry.

"COMPO is not an office in the Paramount Building in Times Square, nor is it the small COMPO staff. COMPO is the working together of all branches of our business for a common good. This may sound like an abstraction, but I can testify that it is as real and concrete as yesterday's boxoffice receipts in your theatres."



LONDON Observations

by Jock MacGregor

IT IS SAID that the British enjoy doing things the hard way. Judging by the hundreds of show personalities who packed the Odeon, Leicester Square, on Saturday for the midnight preview of Dino De Laurentiis' "The Best Of Enemies," this could be so. Not another soul could have been squeezed into the vast auditorium, but anyone who had an idea of quiet snooze was disappointed. The laughter was incessant. This could well be the funniest comedy of World War II.

Alberto Sordi, who co-stars with David Niven in this Columbia Technirama release, came to London specially for the screening and received a tremendous ovation when he was introduced on the stage by Peter Sellers at the end of the show. With a warm ingratiating personality, he is a major discovery. Incidentally what a fillip the appearance of stars on the stage gives to the end of a premiere.

Mike Frankovich and Kenneth Hargreaves were obviously delighted with the audience response, and judging by the general remarks at the ensuing reception, this could be the most successful American-Italian production yet. Sharing their pleasure was Dino De Laurentiis and his aide, Luigi Lurashi, who was for so long with Paramount in Hollywood.

BURSTING with optimism and enthusiasm for the industry as ever is Jim Carreras following a visit to Rome, where he has been attending Columbia and Universal conferences. He is tickled pink with the way they are selling his pictures and the demand for them in many territories. Now he has a strange request—strange in that it is rarely made. With Mike Carreras and Tony Hines working to capacity, he is open to do deals with other producers who have the right type of action picture in mind—something international in outlook but not in the multi-million class. He has the necessary finance ready, and distribution world wide would be through Columbia. Romantic subjects as far as he is concerned are definitely out.

THE BOOKING PATTERN is showing signs of becoming less rigid with more theatres not automatically taking a circuit split. In the week of Dec. 3 with "Francis of Assisi" as the Rank release, "Too Late Blues" and "Life in A Gold Fish Bowl" the ABC release, and "Paris Blues" the third release, a number of theatres which would normally take one of the other two releases have plumbed for Paris Blues." . . . Cameo Theatres under Charles Brown have done a deal with Tony Tenser's Compton Films and formed a joint distributing company for specialized films. Their first program "Naked as Nature Intended" and "Call Girl Business," is the opening attraction at the Cameo Moulin, formerly the Cameo News Theatre, and has been drawing queues all day long. " Naked as Nature Intended" is the latest nudist romp, and while the story line is naive to say the least, production values are good. The color photography is indeed exceptional. The censor has given it an "A(N)" certificate—"more suitable for adult audiences" with the (N) to warn people of scenes of nudity. I do not think many will query this decision as it is a pretty innocuous movie. Other current nudist pictures bear such titles as "Nudes of the World," "Some Like It Cool," and "My Bare Lady."

ASSOCIATED BRITISH are giving comedian Charlie Drake the full treatment. His latest comedy, "Petticoat Pirates," which was filmed in color and CinemaScope, had a full dress world premiere at the Warner. . . . Following the trend towards using actual locations rather than studio sets, director Arthur Dreifuss has been shooting in Dublin's Kilmainham Gaol, where many illustrious Irishmen including President de Valera have been imprisoned, for the screen version of Brendan Behan's "The Quare Fellow." . . . Congratulations to Douglas King, general sales manager, on his appointment to the board of directors of MGM. . . . Shirley MacLaine has been visiting in connection with next month's opening of "My Geisha," and can be credited with the best throwaway line of the week. Revealing that she speaks a little Japanese she added that the language is "easy if you speak Spanish."

New Essex Pact For Koch

HOLLYWOOD—Howard W. Koch, executive producer of Essex Productions, has been signed to a new, long term contract, it was announced by Frank Sinatra, head of Essex Productions. Koch will begin planning immediately an expanded production program for the 1962-63 season.

Koch is currently working with co-producers George Axelrod and John Frankenheimer on the Sinatra-Laurence Harvey UA film, "The Manchurian Candidate."

Rosen Heads Albany V. C.

ALBANY—E. David Rosen, son of Samuel Rosen, executive vice-president of Stanley Warner Corporation, has been elected chief barker of the Albany Variety Club. David Rosen has been active in the Variety Club since he came to Albany two years ago.

Col. Annual Meet Set

NEW YORK—The board of directors of Columbia Pictures Corporation has set Dec. 20 as the date for the annual meeting of stockholders of the company.

All nine members of the present board will be nominated for re-election. The directors are Columbia president A. Schneider, executive vice-president A. Montague, first vice-president and treasurer Leo Jaffe, Leo Blancke, and Donald Stralem, all of New York; Abraham M. Sonnabend of Boston; and vice-president Samuel J. Briskin, Alfred Hart, and Mendel B. Silberberg all of California.

Mishkin Joins IFIDA

NEW YORK—IFIDA announces the acceptance of an application for membership by William Mishkin, film distributor. Mishkin will represent his organization on the IFIDA Board of Directors.

Golden Heads New Venture Capital Firm

NEW YORK—Formation of a new firm to provide venture capital and financial and management counsel was announced today by three principals, all well-known and widely-experienced in the film and television industries. They are Herbert L. Golden, Milton S. Gordon, and William C. MacMillen, Jr.

The new company is Lexington International, Inc., with headquarters in the Seagram Bldg., New York.

Golden, vice-president in charge of operations and a director of United Artists Corporation, is resigning the vice-presidency to become president of the new company. He will continue to serve as a director of UA, with which firm he has been associated for the past four years. Prior to that he was a vice-president of Bankers Trust Company.

Gordon, president of M. A. Gordon & Co., which makes investments for its own account and provides financial counsel, will serve as a director of Lexington International. He was the founder and president of Television Programs of America, Inc., which he sold three years ago to Independent Television Corp. He was formerly vice-president of Walter E. Heller & Co., Chicago, and practiced law in that city.

MacMillen, who is chairman of the board of the new company, was until recently president of Colonial Trust Company, New York. Prior to that he was associated with the late Robert R. Young and was president of the Federation for Railway Progress, director of the Missouri Pacific Railroad, chairman of Virginia Metal Products, Inc., president of Chesapeake Industries, Inc., and Eagle Lion Films, and chairman of Pathe Laboratories, Inc., of which he is still a director.

While activities of Lexington will encompass all types of industry, investment consultant work in the film and television fields will comprise an important segment of its operation.

In addition to providing a source of venture capital for new and established businesses here and abroad, Lexington International will provide financial services to management in the areas of loan and equity financing, mergers, acquisitions, underwriting, and private placements.

Indian Producer Seeks Assist From U.S.-U.K.

NEW YORK—A bid to foster collaboration between American and British film interests was brought to light with the disclosure that Indian film maker Ezra Mir is negotiating with principals in this country and England for the production of several big-budget pictures set in India.

The Mir move was made public by Sol Kunkis, his American representative, as it was disclosed that the Indian movie man, at the end of his five-year term of office with the government of India, has relinquished his post as production chief of its film division attached to the Ministry of Information and Broadcasting. Mir will now engage in picture making on his own.

The initial property involved in the negotiations, "Thunder In The Sun," is described by Mir as "a spectacular story of Mogul India which for the first time will bring to world focus in color and 70mm the fabulous court of the great Moguls who ruled India during the 16th Century in a blaze of unparalleled pomp and splendor."

"How I Would Sell . . .

POCKETFUL OF MIRACLES

UA-Capra Comedy To Warm Heart, Tickle Funnybone

An Exclusive SHOWMANALYSIS Prepared by—

CLIFF KNOLL, City Manager, Minnesota Amusement Company, State Theatre, Sioux Falls, S. D.



ABOUT THE AUTHOR • Cliff Knoll, no stranger to these "How I Would Sell" pages, was literally born and raised in the theatre business. He worked his way up through doing display work in the theatre art shop and publicity department and as a youth ran the projectors as well. It was at the age of 18 that he first became a theatre manager. At one time, he was advertising manager of the Adler Theatre Company, and later general manager of the same company headquartering in Marshfield, Wisc. Since 1941, he has been associated with Minnesota Amusement Company, a subsidiary of AB-PT, managing theatres in both North and South Dakota cities, and in each location acting as city manager as well. Since 1956 he has been in Sioux Falls. He is married and has two children, and his hobbies include home movies, growing roses, and fishing.

Let's get our feet off the desk and take a good look at the ingredients that United Artists has put into this outstanding mixture of laughter and tears.

Look at the title . . . it's perfect . . . one that lends itself to unlimited tieins and promotions. I believe this title, properly exploitated, can whet the desire of young and old to see the picture, and our campaign is designed to do just this.

Look at the cast . . . it contains names that will bring back memories to the older generation . . . Bette Davis, Thomas Mitchell, Edward Everett Horton and Sheldon Leonard . . . none of them were ever better!

For the younger generation there's Glenn Ford, Hope Lange, Arthur O'Connell, and Peter Falk.

Combine this great cast with the expert handling of producer-director Frank Capra and they bring Damon Runyon's short story into an Academy Award contender comedy that is sure to fill exhibitors' pockets with plenty of shekels . . . and your patrons will love you for bringing it to them.

Now that we've had a good look, let's go to work.

Here in Sioux Falls we don't want our patrons to think this is another religious picture so we'll sell "Pocketful of Miracles" as a COMEDY . . . WE'LL SHOUT THIS LOUD . . . PLAY IT STRONG . . . SELL IT EVERYWHERE!!

SCREENING: I think an advance screening at least two weeks before it opens its regular engagement is one of the most important phases of our campaign. To this screening we'll invite key personalities from the press, radio, and television. Included in this group will be the editors and business managers of the school papers from the two local colleges and high schools as well as the class officers of each school. This will take care of the younger element.

Other important popular persons in Sioux Falls, such as the school coaches, chief of police, mayor, etc., would round out our local list. In our particular case, we would also invite the editor and his wife from small town newspapers within our trade area of 40 miles. These people are important people in their own community, and from past experience, we'll get gratis press releases from them through the invitation. As you note, the people invited to this screening are hand-picked because they will be used further down in our campaign.

NEWSPAPER: Immediately after the screening we'll start using teaser ads stressing the laughs and tieing in a photo of local personalities who had seen the screening. The photos that we'll use will be of important, well-known persons and those that the general public would not expect in this type of promotion. As an example, we'll try to get the use of our opposition theatre manager's photo, the editor of the newspaper, and the general managers of the rival television stations—the latter used together in one ad. We hope to use a different teaser and photo every other day during the 10 or 14 day period ahead of the opening day.

The rush proofs of pressbook ads that I have seen are good; however, I want to shout COMEDY AND LAUGHS harder than these proofs show. I would do this by incorporating some of the local photos used in our teaser campaign and add some HARD-SELL copy on our day before and opening day ads, as shown on the revised ad.

I would also include the following line in some of my ads: *"Don't be surprised if it becomes an Academy Award winner!"*

RADIO: No doubt United Artists will come up with their usual good radio spots; however, if these spots do not follow through on our COMEDY-LAUGH hard sell, we'll inject it by the use of a laugh sound effect record either at the beginning or the end of each spot. Here in Sioux Falls, we'll use spots on all three stations, starting two days before the picture opens, and run them through the first four days of its engagement. All announcements used during the current showing will have the laugh effect at the beginning of the announcement with this copy: *"This is an actual recording of yesterday's crowd at the State Theatre . . . they are howling at that funny movie, 'Pocketful of Miracles,' listen to this,"* then we'll go into regular radio platter. We will insist that each radio station tag our spots with a personal endorsement from the announcer: *"Your announcer saw 'Pocketful of Miracles' and it's really funny . . . you must see it . . . it starts Friday at the State Theatre . . . don't miss it."*

We'll make sure that each station has a copy of the title tune and ask that each disc jockey use it as often as possible



during their daily programing. To assure a demand of its airing, we'll purchase a supply of postcards and have our employees write in longhand a request for its playing. Each day for a two week period we'll mail to disc jockeys of each station several of these request cards.

One of our local radio stations has a daily "Neighbor to Neighbor" direct phone morning program very popular with the women. We'll arrange with this station to ask their listeners to phone in different recipes on ways of cooking apples. The five best recipes, according to the radio station, will receive guest tickets plus promoted bags of apples. This is bound to cause talk about "Apple Annie" and the movie among the women.

WINDOW TIEINS: With a title like "POCKETFUL OF MIRACLES" one should not experience any difficulty at all in getting numerous window tieins. I plan on carrying out our COMEDY AND LAUGH hard-sell campaign by using a few different type windows. Here's an example of some planned:

1. A dummy . . . its head laying on the floor with a sign, *"I lost my head laughing at 'Pocketful of Miracles'."*
2. We know of a wooden Indian so we'll put it in a window with this copy, *"Funny enough to make a wooden Indian laugh."*
3. Drug stores will be approached to pile cough drops in their window with a card saying *"Take a box of our cough drops with you when you see 'Pocketful of Miracles' . . . you'll laugh yourself hoarse!"*

Each of this type of window display will, of course, carry stills, picture and theatre credits along with a pile of "Lucky Apples" and copy suggesting that passersby might win a prize found only in the Lucky Apples. Details of the Lucky Apple promotion further in our campaign.

Other window tieins will be arranged by associating copy as *"You'll save a 'Pocketful of Miracles' when you shop here" . . . "It doesn't take a 'Pocketful of Miracles' to save money at our bank,"* etc.

There are available tiein stills for jewelry and clothing stores as well as florists; as many of these will be used as possible.

SCHOOL PAPERS: Because of the potential business at our two colleges and high schools, it is our plan to use one teaser LAUGH ad, only on a smaller scale, in each of the school papers. Here we will use photos of the president of the student body, football coach, or someone that is popular to this younger element. Copy on these ads will be changed to read: *"When Coach Doakes LAUGHS everybody in AUGUSTANA COLLEGE Laughs."*

Since the editors of the school papers were invited to our screening we will propose a "Miracle" write-in contest through their paper. Entrants will explain in 25 words or less *"What I Would Like to Find in a 'Pocketful of Miracles'."* Prizes will be promoted from stores with a teenage department.

MERCHANT TIEINS: We plan on blue printing our campaign well enough in advance so that we can invite to our screening the merchants that we want to hit for cooperation. After they see the picture, we think they'll merrily join our campaign.

Here's a natural to get an insurance agency to go along with the gag of issuing a "Laugh Insurance Policy." By numbering the policies and posting guest ticket winning numbers in his window he'll pay the bill and run an ad tieing in his firm and services with "POCKETFUL OF MIRACLES."

Naturally, the record store will go along with us featuring

JUST add a few original touches to the available ad art and you have an ad that puts more stress on the humor in the film, while retaining all the warmth of the original. That's creative thinking.

the hit tune in their windows and on counters. We'll give them a guest ticket to the movie to give to each person buying the title record the day before opening and opening day, providing they'll back it up with an ad in our daily newspaper.

The leading supermarket chain will be approached and arrangements made for each of their seven stores to hold an APPLE GUESSING CONTEST. Each store will display a large container full of or seemingly full of apples. Their customers will be invited to guess the number of apples. Entry blanks will be numbered so the earliest deposited would break any ties.

Passes to the movie good for one month and three months will be given winners. I'm sure the chain store will incorporate this contest in their ads. This contest will start at least 10 days before opening and run through the first two days of the regular engagement.

Naturally, each store will have plenty of picture-theatre credits through the use of cutouts made from one sheets and three sheets.

A cheap rubber stamp will be made up with this copy, *"You always get a bag full of miracles when you shop here . . . see 'POCKETFUL OF MIRACLES' at the State Theatre."* We'll arrange with ALL TYPES of stores to have their bags rubber stamped by one of our ushers and reciprocate with a guest ticket for the manager for the privilege of stamping his sacks.

We'll contact the most popular bakery and arrange to have them feature goods made from apples a week before the picture opens. We will endeavor to get them to feature a "GUESS THE WEIGHT" of an oversized apple pie displayed in their window. By getting this pie and bakery aired on a couple promoted TV spots, we know the bakery will give prizes for those guessing the closest. A few guest tickets could be given here, too.

LUCKY APPLES PROMOTION: With this promotion we expect to get gratis radio and television time along with street exposure. Here's how we'll work it:

Daily, for a week, starting two weeks before the picture opens, we'll have the very popular KSOO disc jockey, Ray Loftesness, tell his listeners to be on the look out for "Apple Annie" from "POCKETFUL OF MIRACLES" the coming week. He'll tell them about the picture and that "Apple Annie" will be at certain locations at certain times of the day giving out "Lucky Apples." These apples will be tagged with numbers. The week before the picture opens, "Apple Annie" will tour the downtown streets, the shopping centers, department stores, and large firm parking lots at the time employees are homeward bound, distributing apples.

During Lofty's television program, "Party Line," the two days before opening day, he will interview "Apple Annie," and they'll draw the "Lucky Apple" numbers from a barrel. These people will be told that they must see the picture on the opening day, as our guest, and then appear on Lofty's TV program the next day to get their prize. This way he'll interview each person about the picture, and "Apple Annie" will present the prizes. We know that with this promotion, we can get several real nice prizes from cooperating merchants.

LOBBY & FRONT: The bulk of our advertising is away-from-the-theatre. However, in the lobby I would continue to shout COMEDY & LAUGHTER by picking up one of the ideas we used in a window display, the dummy with its head off. This will be surrounded with paper and stills. It will also delight our cooperating merchants and broaden our campaign by incorporating in our lobby a card inviting people to guess the weight of the apple pie, guess the number of apples at the supermarket, and be on the lookout for "Apple Annie."

Out front, cut out oversized apples with a painted laughing face on one side and laugh copy on the other side will be hung around the canopy ceiling. Each of our display cases will carry the Academy Award copy mentioned earlier.



APPLE ANNIE can be a potent sales gal for the exhibitor who thinks ahead and ties in with such a promotion as shown here. It's easy, it's fun, and it will attract attention. BELOW is a caricature done by the famous Hirschfeld, a sure space grabber in weekend editions of your town's favorite newspaper entertainment page.



There you have our proposed campaign which can be adapted to any locality. After seeing the pressbook we may revise it a little, but not much.

I see in "POCKETFUL OF MIRACLES" a great comedy . . . couple this with some extra SHOWMANSHIP and WORK, and it should turn into one of the biggest attractions we've had in a long time.

REMEMBER . . . you'll blush with pride when your patrons leave the theatre patting you on the back praising you for bringing them such good movie entertainment. DON'T LET THEM DOWN . . . SHOUT IT LOUD . . . PLAY IT STRONG . . . SELL IT EVERYWHERE!

Dept. Store Exec Tells Canadians To Step Up Merchandising Activity

TORONTO—Motion picture exhibitors of Ontario and delegates gathered here for a week-long series of meetings heard an outsider tell them what was wrong with their operations at the 16th annual luncheon of the Motion Picture Theatres Association of Ontario. The industryites were glad of the advice—so much so that they gave Walter T. Rawcliff, sales promotion manager, branch and catalogue departments, T. Eaton Co., Ltd., a standing ovation.

Eaton's is one of the world's largest department stores. He began by telling them they weren't keeping up with the times. Rawcliff complained that "too many of our theatres lack a completely new look." He wondered, "Why do some theatres put out the lights at the front after the last show has gone in? At one time the theatre marquee and lobby was considered the most outstanding spot on the street. Now the excitement and glamor has gone with the darkening of the front. This I find so hard to understand. You see a street of shops closed for the night but lighted signs of all kinds are doing silent selling job for merchants."

Rawcliff then took the picture if he were district manager of a group of theatres, particularly the neighborhood houses in towns across Canada. He advised the exhibitors that he would survey the picture to decide whether the motion picture theatre could stand alone as in the past, or should it become the central attraction in an entertainment centre. This would include a modern merger of bowling, restaurant, theatre, and nursery. He said he would consider building in a clubroom to be used by the local merchants for fashion shows.

Rawcliff complained that "some of these small town theatres look as though the only change in 20 years has been a coat of paint very thinly applied." The financing of such an entertainment centre could come about by selling off the locations on busy main streets, if necessary, to take in financial interests who will develop other attractions of the centre. He also advised the exhibitors to improve the use of their newspaper advertising.

Advertising expansion should also include radio spots, TV spots, and improved billboard display, and remember the signs on the side of trucks moving or parked around the city or town. But to sell tickets, Rawcliff suggested a wide variety of ideas, some being used by exhibitors, others not even considered. He suggested first the organization of high school students on a business like basis as permanent salesmen. Give them special training and constant supervision, with each salesmen a specific area in which he will work constantly to build a steady clientele. Then a salesman to contact club groups for theatre nights at special rates. Staff nights in local factories and organizations, also the supply of free tickets or weekly draws in their store.

"Remember, many of these seats are empty today. Were these methods to fill them even at a lower ticket price you will have increased revenue." Birthday clubs, books of theatre tickets, tie-ins with local restaurants, and building of a family circle will build business. "Consider the constant use of a telephone campaign. Call a certain number of people each day from your permanent files, remind them of your desire to provide entertainment and relaxation. Invite them to visit your theatre centre regularly. Sell your image as a most welcome place of enjoyment." Rawcliff even suggested premiums, give-aways, door prizes, "and at the same time you will get lots of publicity with announcements of prize winners in the local papers."

Most radical suggestion from Rawcliff was the use of credit cards in the entertainment field—subscription tickets for the entire family use at so much per month. People are more likely to go to a show more often on this basis. Easy credit has been the key to extra sales in many industries. "Showmanship demands that you promote all the time, not just a few weeks in the year."

The cost? Rawcliff said that extra income from more seat sales will provide extra dollars to cover the cost of promotion, always in relation to total dollar sales. With good showmanship you will pull the crowds, then you can get an extra 10 or 15 cents per seat according to conditions.

"A poor attendance will tend to kill even a good picture . . . remember you are selling pleasure and entertainment. Everyone of your staff should be taught to realize that they represent you. If you want a good public relations profile in your community teach your staff to smile and sell goodwill, and keep the customers coming back every week," said Rawcliff.

Results of the annual election of the MPTAO meeting brought Casey Swedlove of Ottawa and M. W. Zahorchak of Niagara Falls to the 12-man board of directors as the only two not on the board last year. A meeting shortly will elect officers.

CANADIAN Highlights

By Harry Allen, Jr.

MANY REPORTS were presented during the week of industry meetings in Toronto. None was more listened to than that of Charles S. Chaplin, chairman of the public relations and promotion committee of the Canadian Motion Picture Industry Council. He called for more unity in the industry to solve its ills.

He told the meeting: "Let's get together united in the common cause to help each other. After all, if we can settle a problem in one town it could provide the example for others." He said that exhibitors can help distributors with censorship and other problems—distributors can help exhibitors in many ways, even to the extent of influencing financing to help reopen theatres or keep existing theatres open.

Chaplin then reported on the work done to promote the showings of the Academy Awards on tv. All tv stations scheduled to cary the telecast were advised that if they would arrange special programs tied in to the awards, they would be provided with film clips or stills of scenes from pictures which had been nominated. The rewards from this was, out of 44 stations which were to carry the telecast, 38 conducted special programs of 15 to 45 minutes devoted to the nominations, as well as discussions about the films. A potential audience of 9,000,000 people was reached, he said. Contests were held in various Canadian cities. With 66 Toronto theatres in the contest, running 26 days, 90,000 ballots were submitted to the theatres and the Toronto Daily Star. Of these, only 51 correct ballots were received. He said The Star told him that the contest was the most popular one ever conducted by the paper for the length of time it is run, and 1961 represented about an 80 per cent increase in ballots over 1960.

Chaplin reported on the results of a letter sent to all exhibitors asking for their views and opinions as to ways and means of promoting greater public interest in films. The result: six exhibitors replied, one exhibitor association, and two distributors. Some of the ideas offered, however, were criticism of the sex selling angle in pressbooks; mailing of 50 letters a week by an exhibitor to people inviting them to the theatre; criticism of films being sold to tv; gimmick programs; use of radio spots. A distributor commented that some exhibitors have a tendency to wait for lower terms, overlooking the fact that the box office value depreciates with age, and he will make fare more with a higher film rental playing the picture early, than buying cheap but late.

TOP INDUSTRY association posts stayed the same during the annual meetings of the two key associations in Toronto. Frank Fisher was returned as chairman of the Motion Picture Industry Council. Vice-chairman is Peter Myers; Harry Pryrocki, Winnipeg, second vice-chairman; and H. C. D. (Dick) Main, secretary treasurer. Arch D. Jolley continues as executive secretary. E. G. (Ted) Forsyth continues as chairman of the National Committee of Motion Picture Exhibitors Association. F. Gordon Spencer is first vice-chairman; Gaston Theroux, second vice-chairman; William Johnston, third vice-chairman; and Main continues as secretary treasurer, while Arch D. Jolley is executive secretary. . . . Sunday films were accepted in six of 12 Ontario cities in recent elections. The films, now legal in from 30 to 50 Ontario communities, have to go through votes in another 18 Ontario communities before the year is out. "Our seven-day gross in some situations is up over last year by the amount of Sunday business," one circuit executive said. "We are covering the operating cost in those situations and making a profit—but it isn't as high as we had hoped it would be." . . . Canada's only woman publicist, Hilda Cunningham of MGM, is permanent secretary of the Film Advertising Circle. Advertising and publicity directors of major exhibition and distribution companies have organized the Circle with Charles Mason, Odeon Theatres (Canada), Ltd., as chairman. The chairmanship will rotate for each meeting with the meetings to be held on the first Wednesday of each month. The group gathered to create a basic solidarity in negotiations with advertising media, as well as studying and implementing new methods of merchandising motion pictures at all levels. The industry's top executives have given the group its support. Lead for establishment of such a group came from Frank H. Fisher, Odeon vice-president and general manager, and Mason. They wrote to all the major companies proposing formation of the new group, and, without exception, the response was immediate and encouraging.

ATLANTA

Jack Riggs, former owner of the Jack Riggs Booking Service, Jacksonville, Fla., is now with Georgia Theatres as booker and buyer. . . . Forster Hotard, former booker and buyer, Georgia Theatres, has gone over to the Atlanta office of Martin Theatres. . . . Wallace Carter, booker for Martin Theatres has resigned. . . . Sydney W. Whiteman, former branch sales manager, Universal Pictures and Continental Distributing branch manager, has joined Don Kay Enterprises, Inc., as representative of the Atlanta and Jacksonville areas. . . . Theatre Service Company moved from its old quarters on Hayden Street to Willoughby Way. . . . The Burke Drive-In at Waynesboro, owned by Mr. and Mrs. A. L. Shappard, closed for the winter. . . . The daughter of J. H. Harrison, Wilby-Kincey Theatres, is now an editor for the amusement section of the Atlanta Constitution. . . . Jack N. Seifert, formerly with 20th-Fox, and MGM, has been appointed Jacksonville sales representative for Capital Releasing Corporation. . . . A group of Warner Bros. players were here for a 17-hour telethon for Georgia Sheriff's Boys Ranch. Over $55,000 was donated by the public.

CHARLOTTE

Charles H. Lewis, manager, Center, Durham, N. C., was installed as president of the Enoe District, Occoneechee Council, Boy Scouts of America.

CHICAGO

The Oak has been taken over by Isadore Kamode and Harold Huchberger. Allied has been appointed to book their films. . . . Paul Mendsen, assistant to Fred Cory, retired from the Surf staff after 12 years, after suffering compound fractures in a car accident. . . . J. J. McFarlane, owner, sold his Lark Theatre, Macomb, to Hainline Theatre Circuit. McFarlane has acquired the Arcadia, St. Charles, from George Valos. . . . Newspapers here and in large Indiana cities are reported as censoring sex angles in film ads. . . . Sanford Kohlber, owner, Starlite Outdoor, has broken ground for his indoor Starlite to be built adjacent to his outdoor. . . . John Clarke has retired from the Allied Artist sales staff. Ray Axelrod, formerly with the Milwaukee Warner Bros. exchange, takes over the territory. . . . Frisina circuit closed its drive-ins for the winter. . . . Cenco Educational Films has named David Wisner educational producer. For the past 15 years Wisner has been with Calvin, in K. C., as producer, director and writer of films. . . . Atlas Film Studios, Oak Park, named Louis E. Miller production manager of the slide film division. . . . Old Trials, Greenup, has reopened after a 6-year closing. . . . Hugh Borland has been appointed to manage the Du Page, Lombard. . . . Ray La Rue reopened the Stony. . . . Della Gallos, manager of the booking and buying staff, Independent Theatre Service, has added the following houses: Imperial, Alex, Mode, Michigan, Biograth, Parkway and Central. . . . Harry Lange was recently named a vice-president of the Niles Communications Centers. Considered one of the top motion picture-producer-directors, Lange joined Niles in 1959 as executive producer. . . . The Vogue is being used for a fight arena, and the Ogden is being torn down for a gas station. . . . Warren Heen has returned to Universal as a booker. He recently was with NTA. . . . Hubert L. Will, the attorney who secured a decision from the U. S. District Court to rescind the Chicago Censor Board's refusal of permit for "Lovers," was named by President Kennedy as a U. S. District Court Judge here.



Eric Johnston, president, Motion Picture Association of America, shakes hands with Argentine Film Director Lucas Demare, in greeting a delegation of Argentine film personalities in New York to launch a week of Argentine films at the Tivoli Theatre. From left to right are director Demare; actress Ines Mareno; Johnston; producer Hector Olivera; and Eduardo Carbonell, counsellor, National Film Institute of Argentina and head of the visiting Argentine delegation.

CINCINNATI

Kip Smiley, Paramount sales manager, received congratulations from his co-workers at an office party before he left for Charlotte where he has been transferred as branch manager. . . . Harold Sheldon, Vanceburg, Ky., has bought the Lyric, Manchester, O., from Lauradelle Dugle. . . . Gene Lutes, Frankfort, Ky., district manager for Chakeres Theatres was in Springfield, O., to visit the home office regarding plans for Christmas holidays. . . . Gene Sheldon, well known in the entertainment field, was here for tv appearances to promote Disney's "Babes in Toyland," which opens Dec. 22 at Keith's. . . . Joe Cassaro, Lowe's engineer, was in town to check equipment at the Capitol before the opening of "King of Kings.". . . Also in town were George Berman, assistant of branch operations, for Columbia; Jerry D. Allan, Variety Publicity Associates, Indianapolis; and Tom Smiley, formerly an MGM booker here, and now an exhibitor in Denver. . . . Chakeres Circuit's Grand, Circleville, O.; Markay, Jackson, O.; and Shelby, Shelbyville, Ky., which have been screening only on weekends for some time, have resumed full-time schedules. . . . Theatre attendance during the Thanksgiving Day week was quite good considering the inclement weather and the annual start of the Christmas shopping splurge. . . .Troy Donahue, co-star of "Susan Slade," now playing the area, made a hit on the tv programs and gave autograph collectors a field day when he was here to plug the film. . . . Gene Tunnick, UA eastern-Canadian division manager was on Film Row. . . . James Hawkins, States Film Service shipper, passed out cigars in honor of his daughter, born Nov. 19.

COLUMBUS, O., NEWS—First indoor theatre to be constructed in the Columbus area in many years will be part of an extensive amusement section of the Amos Shopping Center in northeast Columbus. The amusement center will include a 60-lane bowling alley and a large skating rink. All buildings will be completed by the end of 1962. . . . Louis Sher, president, Art Theatre Guild, went to San Francisco for the opening of the Presidio art theatre, recently acquired by ATG. . . . Marion Fitch, manager, Hunts Cinestage, has taken a lease on the long-closed Grove, suburban Grove City. . . . Arch Oboler, writer-producer coming here to publicize "One Plus One," booked by RKO Palace, will be guest at a tea Nov. 11 given by the Columbus and Franklin County Motion Picture Council. . . . Gene Sheldon, Columbus-born comedian featured in Walt Disney's "Babes in Toyland," coming to RKO Palace, was guest at a reunion of the Dawn Patrol, theatre-newspaper group.

DALLAS

Alfred N. Sack, owner-manager, Coronet, will fly to Los Angeles to screen and negotiate for art films available for first Dallas runs. . . . Madeline Bourland, on the staff of the Paramount exchange, died while at work. . . . Among the celebrities in Dallas for the opening of the Big D Value Mart on Dec. 1 will be Barbara Luna, whose latest movie is "The Devil at 4 O'Clock." . . . Annette Funicello was in Dallas to talk about her first motion picture starring role as "Mary Contrary" in Walt Disney's version of the Victor Herbert operetta, "Babes in Toyland," which will open at the Village on Dec. 22. . . . "Mr. Red Cross Show Business," Charles J. Freeman, was officially recognized as an 80 year old man by fellow workers of the Dallas County Red Cross. After blowing out a single green candle, he stepped off a brisk tap dance to show that his post-octogenerian days with the Red Cross would remain as lively as ever. The Red Cross board of directors honored Mr. and Mrs. Freeman at the headquarters, where Joe Dealy, president of the Dallas Morning News and Red Cross Chapter chairman read a resolution congratulating Freeman. Technically, Freeman was 80 years old on Nov. 5. For 20 years, the entertainer and his wife have been putting on variety shows for servicemen. During World War II-1943-he served in war torn London arranging shows for homesick Yanks. After the war ended and to ease the pain of military servitude and inconvenience, Freeman used an old tonic which the medicine men overlooked—pretty girls. Wrapped up in show business since 1906, Freeman has booked some of the nation's finest variety entertainers from California to Texas. He once served as head talent booker for RKO of Hollywood. His pretty girls and entertainers still go out to entertain servicemen in Veteran's Hospitals in this area. . . .With the opening of the Christmas holiday shopping season, Interstate Theatres have begun the sale of the circuit's theatre ticket gift books. The gift books, containing coupons in various denominations, can be exchanged for tickets at any Interstate theatre, thus giving the holder wide latitude in choosing theatres and attractions. The books are available in $3, $5, $7.50, and $10 denominations. The books actually represent a bargain in entertainment. Each contains from one to four "bonus" tickets, depending upon the price of the book.

DETROIT

The lease on the Globe has changed hands. Relinquished by exhibitor Wallace Conlin, it was picked up by Johnny Ritz. Ritz is a newcomer to the film industry. . . . Sydney Bowman and his wife left Detroit for Palma, in Majorca, where they will winter. Bowman recently retired after many years as UA branch manager.

DES MOINES

Jim Travis is reopening his Strand, Milford, Ia. . . . Joe Jacobs, Columbia branch manager at Des Moines, was in the hospital at Omaha for a checkup. . . . Elden Harwood, former manager of theatres at Creston, Ia., was elected Mayor at Great Bend, Kans., where he was transferred by Commonwealth

Theatres. . . . "Question 7" opened at the RKO Orpheum theatre in Des Moines with 150 deaf persons attending and watching a Lutheran minister who translated the script into sign language. The Rev. Clark Bailey wore white gloves and makeup in ultra-violet light to translate the film from a spot near the screen.

HOUSTON

Pat O'Brien observed his 42nd year in show business here and was presented a plaque by the Variety Club in honor of the occasion. The presentation took place at curtain time in the Playhouse where O'Brien is starring in the comedy, "The Loud Red Patrick."

Film Exchange and Dealer Listing for the DALLAS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2204 Commerce St.—RIverside 7-1658
Soles: W. Burl Lovelace, Ben C. Graham, David Shipp. Bookers: Miss Bennie Lynch, Laroy Sherron. Emerg. Phone: FRanklin 4-2426. (*Southwest Div. Mgr. in residence: James A. Prichard*)

ASTOR, 302½ S. Harwood St.—RIverside 7-6628
Br. Mgrs.: O. K. Bourgeois, Mrs. John Jenkins. Emerg. Phone: FLeetwood 2-5920.

BUENA VISTA (Disney), 2017 Young St.—RIverside 8-5306
Br. Mgr.: Sebe Miller. Booker: Bill Shaw. Emerg. Phone: WHitehall 8-6073. (*Dist. Mgr. in residence: Douglas Desch*)

COLUMBIA, 1900 Young St.—RIverside 1-3541
Br. Mgr.: A. M. Whitcher. Office Mgr.: Ross Morgon. Sales: Bill Bond, S. B. Zimmermon, Joe Lyne. Booker: Paul Rozenburg. Cashier: Katherine Brown. Emerg. Phone: RIverside 1-3541. (*Southwestern Div. Mgr. in residence: Jack Judd*)

DALLAS, 2013 Young St.—RIverside 8-0291
Owner: Dorothy Sonney. Emerg. Phone: LAkeside 6-7045.

EMPIRE, 412 S. Harwood St.—RIverside 2-8055
Br. Mgr.: Robert R. O'Donnell. Office Mgr.: W. J. Cammer. Sales: Lew Waid. Booker: Lloyd Rust. Cashier: Lita Riley. Emerg. Phone: EVergreen 1-3157.

GLENN FANNIN, 2318 Dunloe Drive, 312¼ S. Harwood St.—RIverside 7-1911, DAvis 1-2552
Br. Mgr.: Glenn Fannin. Emerg. Phone: DAvis 1-2552.

DON KAY, 412 S. Harwood St.—RIverside 8-7804
Br. Mgr.: T. D. (Jack) Walton. Sales: J. A. Pritchard, J r. Cashier: Sheila Westrop. Emerg. Phone: FLeetwood 2-6680.

METRO-GOLDWYN-MAYER, 2013 Jackson St.—RIverside 1-3071
Br. Mgr.: L. J. Weber. Asst. Br. Mgr.: Connie Carpou. Office Mgr.: A. V. Philbin. Sales: Jim Ronsiek, Bob Davis, Roland Taylor. Booker: Leroy Whitington. Cashier: Car l Swenson. Field Exp.: D. Brockstein. Emerg. Phone: RIverside 1-4171. (*Southwestern Div. Mgr. in residence: John S. Allen*)

PARAMOUNT, 401 N. Pearl Expressway—RIverside 1-5565
Br. Mgr.: Bernard Brager. Office Mgr.: John L. William s. Sales: Gerry Haile, Paul Chapman. Bookers: Ralph Fry, James Broiles, Mable Guinan, Hubert K. Buchanan. Ca shier: Ethel Hodge. Asst. Cashier: Hazel Byrom. Emerg. Phone: RIverside 1-5565. (*Regional Sls. Mgr. in residence: P. W. Bridge*)

SACK, 1710 Jackson St.—RIverside 2-7514
Br. Mgr.: Alfred N. Sack. Booker: Gem Reagen. Emerg . Phone: DAvis 1-1896.

20TH CENTURY-FOX, 1400 St. Louis St.—RIverside 8-7221
Br. Mgr.: Bill Williams. Sls.: Mgr.: Lloyd Edwards. Offi ce Mgr.: C. E. Davidson. Soles: A. W. Love, Chester Layfield, L. N. Macarty, J. H. Alexander. Bookers: Marg ie Seely, Muggins White, Billie Webb, Paul Ramsey. Field Exp.: Jimmy Gillespie. Emerg. Phone: None.

UNITED ARTISTS, 2015 Young St.—RIverside 2-6174
Br. Mgr.: Russell L. Brentinger. Sls. Mgr.: Jay Moor e. Office Mgr.: J. D. Hexamer. Sales: Dick Braun, Jim Crump, Milton Rimmer, James Sippey. Bookers: Jim Mc Fall, Albert Flores, Genevieve Koch, James Hightower. Cashier: Mary Lusk. Emerg. Phone: BRoadway 9-2534.

UNIVERSAL, 810 S. St. Paul St.—RIverside 1-3164
Br. Mgr.: W. E. Armbruster. Sls.: Mgr.: George Byrd. Office Mgr.: Roy E. Smith. Sales: Mack M. Holstein, Dean Goldman. Bookers: Lewis Dreisbach, Theo. Routt, Reyn olds Wilbanks. Emerg. Phone: RIverside 1-3164. (*Regional Mgr. in residence: R. N. Wilkinson*)

WARNER BROS., 508 Park Ave.—RIverside 2-8726
Br. Mgr.: H. C. Vogelpohl. Office Mgr.: J. C. McCrary. Sales: H. A. Clark, B. T. Burnside, J. H. Black. Bookers: J. C. Smith, J. R. Motley, Dora Grace, Don Morris, Bil l Crump. Field Exp.: Kevin Genther. Emerg. Phone: RIverside 2-8726. (*Div. Mgr. in residence: Ed Williamson*)

• *Supply Dealers*

HARDIN THEATRE SUPPLY, 714 S. Hampton Road—WHitehall 6-2232
HERBER THEATRE EQUIP., 2013½ Young St.—RIverside 7-6568
NATIONAL THEATRE SUPPLY, 300 S. Harwood St.—RIverside 8-2135

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2021 Jackson St.—RIverside 7-8315
Div. Mgr.: Paul Short. Asst. Div. Mgr.: Gilbert Clark. Office Mgr.: Walter A. Steadman. Sales: Russell Baker, Sam Porson.

• *Signs, Advertising and Printing*

ALLIED PRINTING CO., 501 N. Good—TAylor 7-5151
DUNCAN POSTER SERVICE, 2029½ Jackson St.—RIverside 8-8639
EVANS PRINTING & POSTER CO., 2308 Live Oak St.—RIverside 1-4933
NATIONAL SCREEN SERVICE, 2021 Jackson St.—RIverside 7-8315

• *Film Delivery Services*

FILM EXPRESS AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
FILM FORWARDING AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
LIBERTY FILM LINES, 2508 S. Harwood St.—HAmilton 8-5181
MORGAN-MISTLETOE EXPRESS, 3817 Irving Blvd.—FLeetwood 7-1555
NEWS FILM AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
TEXAS FILM SERVICE, 2508 S. Harwood St.—Hamilton 8-5181
G. A. WHITE EXPRESS, 2300 Hickory St.—HAmilton 1-4641

• *Service Companies*

ALTEC SERVICE CO., Interurban Bldg.—RIverside 8-2534
MODERN SALES & SERVICE, 2200 Young St.—RIverside 7-3191
RCA SERVICE CO., 7901 Empire Freeway—FLeetwood 2-3911
LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Rd.—DAvis 1-0341

• *Theatre Associations*

TEXAS COMPO, 2013-A Young St.—RIverside 7-7884
Exec. Dir.: Kyle Rorex. Gen'l. Counsel: John D. Reed. Emerg. Phone: EMerson 1-1459.

TEXAS D-1 THEATRE OWNERS ASSOC., 2100 Stemmons Freeway—RI 2-5352, RI 2-5004
Exec. Secty.: Don C. Douglas. Gen'l. Counsel: Edwin Toblowsky.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

JACKSONVILLE

A triumvirate of local suburban exhibitors have adopted a uniform policy of closing their indoor houses Monday through Thursday and opening only for the Friday-Sunday weekends. They are Maurice Magnan, Lake Shore; Cecil Cohen, Roxy; and Emory Robinson, Murray Hill. The latter has recently completed an extensive renovation job in the Muray Hill's interior, including an attractive new concessions stand. . . . Jack Mahon, manager, Florida State Theatres' Weeki Wachee Spring, was called to Pennsylvania by a death in the family. . . . Four local WOMPIs have been appointed to WOMPI association posts. They are Dorothy Zeitlinger, public relations; June Faircloth, publicity; Myrtice Williams, Will Rogers Memorial Hospital; and Mary Hart, chairman of the extension committee. . . . Ed O. Bledsoe, U-I booker, was among the before-dawn nimrods who journeyed to nearby Palm Valley for the opening of duck-hunting season. . . . Fred Kent of this city, head of Kent Theatres and chairman of Florida's coming Quadricentennial Celebration to mark the landing of Jean Ribault, French Hugenot leader, at a point on the St. Johns River only a few miles from downtown Jacksonville, in 1562, opened a financial drive to support the celebration at a luncheon of community leaders in the Jean Ribault Restaurant. . . . Edith Prescott, former prexy of local WOMPIs, recently became the bride of Clyde Sapp. . . . WOMPI Celeste Bryan has invited all WOMPIs and co-WOMPIs to attend her marriage to Louvelle Crawford on Dec. 22. She and Crawford are planning to have a Christmas honeymoon in Nashville, Tenn. . . . Welcomed into WOMPI membership during November were Karen Baker, United Artists; Shirley Evans, Columbia; Frances Williams, Center Theatre; and Josephine Smith, a sustaining member. . . . Anne Dillon, WOMPI president, heaped praise upon the group's membership for the contribution of 1100 hours of working time to the recent annual Jacksonville Fair at the Gator Bowl. She gave special credit to Flora Walden, Howco staffer, and her niece and nephew, all three of whom worked at the fair for 11 straight nights. . . . Walt Meier, manager of the downtown Florida, scored an outstanding publicity bonanza for his Christmas picture, "Babes in Toyland," when Sears, Roebuck & Co. announced in a Mack Howard, past chief barker of Tent 34, local affiliate of the Variety Club, presented the plaque. . . . Annette, the ex-Mousequetteer who is starring with Houston's Tommy Sands in "Babes in Toyland," signed 4,000 autographs at her personal appearance here at Sears. There were 25 tickets given away to see the picture slated to open on Dec. 22 at the River Oaks. . . . Falling in line with the holiday atmosphere, Interstate Theatres will begin offering colorfully enveloped books of gift movie tickets.

Watch for them!

NEXT!
Pittsburgh Territory
Issue of December 20
Kansas City Territory
Issue of December 27

Save Them!

full-page newspaper ad in color that the firm's toy department has been renamed Babes in Toyland. . . . During the run of "Blue Hawaii" at the Florida during Thanksgiving time, Meier brought much merriment to passersby and theatre goers on Forsyth Street by displaying a 32-lb. tom turkey in a huge cage on the sidewalk in front of the Florida. Signs on the cage read: "I'm not goin' to be et until I've heard Elvis Presley in "Blue Hawaii." . . . The 20th-Fox branch here, managed by Thomas P. Tidwell, has lost the services of publicist Ed Hale. son of the famous New York film reviewer Wanda Hale. . . . Howell Owens, Metro office manager, left here for company business sessions in New York. . . . The Warner Bros. salesmen and bookers were readying themselves for an all-out short subjects booking drive during the entire month of December. . . . Ida Belle Levey, United Artists staffer and WOMPI treasurer, has advised all WOMPIs that WOMPI monthly dues are deductible from income taxes. . . . Anne Dillon, who is busier than most people as WOMPI president and as secretary to LaMar Sarra, FST vice president, was the subject of a lengthy feature four-column article in the Jacksonville Journal for a third major activity which she breezes through as official chef for the renowned luncheons held in the Studio Theatre.

MIAMI, FLA., NEWS—Canned goods shows were held at various neighborhood theatres, including the Gateway, Essex, Rosetta, Sunset, Surf, and Tower. Proceeds went to the needy of Dade County, and the shows were publicized in the schools. . . . George Hoover, formerly with Florida State Theatres, and former chief barker of Variety Clubs International, assumed the presidency and general managership of the Coconut Grove Playhouse, local legit house. Hoover founded the Variety tent in Miami, which he headed for three years, and served as president of Variety Children's Hospital for 10 years. He is now chairman of the board of the hospital. He has operated theatres in New York, New Jersey, Massachusetts, Connecticut, Kansas, and Colorado, and is the owner of theatres in Florida and Georgia. . . . "Judgment at Nuremberg" was scheduled to open roadshow starting Dec. 20 at the Lincoln, Miami Beach. . . . The Dec. 21 premiere of "El Cid" at the Roosevelt, Miami Beach, will be sponsored by the Florida Chapter, Arthritis and Rheumatism Foundation.

MEMPHIS

Mrs. Chambers Cullins, wife of the owner of the W. C. Handy, and former owner of a circuit of movie houses, has been nominated for the title of Memphis Woman of the Year. In addition to an impressive list of club-charity activities of her own, Mrs. Cullins also aids her husband in his considerable participation in Shrine charities. . . . Marvin Morris, 46-year-old paraplegic, is dead after apparently swallowing an overdose of pain-killing barbiturates. Morris was partially paralyzed after a training camp accident in Texas in 1945. He had managed the former Ritz, now the Guild, as well as the old Peabody, which was destroyed by fire. Morris was assistant manager of Warner until illness forced his retirement in 1952. . . . Drive-in closings in Arkansas include Dixie, Mansfield; 64, Russellville; Elias, Osceola; Zebra, Pine Bluff; and 270, Sheridan. Closings in Kentucky include Starlite and Hi-Y, Henderson; Autoscope, La Center; Paducah, Paducah; and Sunset, Calvert City. . . . Uptown, Hayti, Mo., has closed. . . . Hinz, Walnut, Miss., is



Connie Stevens, who stars in the title role of Warners' "Susan Slade," joins teenage favorite Dick Clark in a personal appearance on his ABC-TV Network program during her Thanksgiving Day visit to Philadelphia when she reigned as queen of the famed Gimbel Brothers' holiday parade.

now operated by C. L. Martindale. . . . Midway Drive-In, Camden, Tenn., has closed for the winter. . . . Denzil Ott is now operating the Clinton, Clinton, Ark. . . . The Motorvue Drive-In, Piggott, Ark., has closed for the season. . . . Iuka Drive-In, Iuka, Miss., closed for the season. . . . Other winter closings include Auto Vue Drive In, Malden, Mo.; Palace, Ridgely, Tenn.; and Wilmot, Wilmot, Ark. . . . The local WOMPI entertained nearly two hundred at the annual Friendship Dinner at the Variety Club. The group is booking and distributing Jerry Lewis Muscular Dystrophy Trailers in the Memphis area as one of their charitable services. . . . The new owners of the Blevins Popcorn Companies, Nashville, will make no difference in the popcorn presidential polls conducted by this firm. American Snuff Co., Memphis, now owns Blevins. Blevins polls began in 1948. Customers show their political preferences by selecting popcorn bags labeled with the Democratic donkey or Republican elephant. The stunt has been a tremendous promotion for the sale of Blevins popcorn. . . . Pines Drive-In, Pine Bluff, Ark., owned by C. R. Bonner, has closed for the season, as has Paris Drive-In, Paris, Ark. . . . United Theatres, Inc., announces that Malco, Pine Bluff, Ark., closed. . . . Laco Drive In, Lexington, Tenn., has closed for the season, as did Lake Drive-In, Sardis, Miss.

NEW HAVEN

Shelters, to be effective in the saving of life during a nuclear attack, must provide for protection against blast and complete protection against collapsing buildings, radiation, and fire, Stratford, Conn., Civil Defense Director Albert M. Pickus, Stratford owner and TOA board chairman, told the Stratford Parent-Teacher Council. Some 200 persons heard Pickus, long hailed for Connecticut Civil Defense efforts, assert that the most effective shelters will be those constructed underground outside of dwellings or other buildings and should have not less than three feet of dirt as cover. Pickus added that it is preferable to have community shelters rather than individual shelters in the basements or yards of dwellings throughout the community. . . . Gilbert Gioia, resident manager, Stanley Warner at the Capitol, Willimantic, Conn., has a new Women's Shoppers' Special plan, admitting all female patrons at reduced price—50 cents—on Thursdays. . . . Norwich, Conn., building contractor Henry Lucas has disclosed plans to reopen the long-shuttered four-wall Hillcrest, Taftfville, Conn. . . . . Three Connecticut newspapers—the New Haven Evening Register, the Bristol Press, and the New London Evening Day—have been running the institutional industry copy inspired by the Fox West Coast Theatres newspapers series of some months ago. Copy is geared to the theme, "Something WONDERFUL . . . is about to happen!" . . . Western Massachusetts Theatres' Bing, Springfield, ran a special after-school showing of 20th-Fox's "Francis of Assisi," charging only 25 cents for all students presenting newspaper ad. . . . William Daugherty, Connecticut division manager, presided at a Lockwood and Gordon Theatres product promotion meeting at the Cine Webb. In attendance were Robert Tirrell, Hartford district manager; Ed Stokes, supervisor of art theatre operations; and Alan Brunner, supervisor of the Art Cinema and Cine Webb. . . . Attorney Samuel I. Safenovitz, owner and operator of the 600-seat, subsequent-run Yale, Norwich, Conn., has closed the downtown house, preparatory to the city of Norwich taking over the block for a huge new redevelopment area. Concluding "Yale Super Colossal Film Treat" program consisted of Columbia's "Pepe" and U-I's "Drums Across the River," Safenovitz charing 40 cents for adults, and admitted children under 12 accompanied by parents as guests of management after 6 p.m. His concluding ad copy read, "Tears in our eyes—we close and goodbye—Mr. and Mrs. Yale. Goodbye—God Bless You." . . . Lockwood and Gordon has promoted Jack Hines from assistant to Earl Wright, manager, Candlelite-Pix Twin Drive-In, Bridgeport, Conn., to manager, Central, West Hartford, succeeding Irving Rosenberg, resigned. . . . Bernard Menschell, president, Outdoor Theatres Corporation of Connecticut, has been named recreation division chairman of the Manchester Chamber of Commerce. . . . Lou Cohen, Loew's Poli, and Mrs. Cohen marked their 42nd wedding anniversary. . . . Perakos Theatre Associates will install 70mm. equipment at two more theatres, the deluxe Beverly and Hi-Way, both in Bridgeport, Conn. The circuit is already screening 70mm. product at the deluxe Elm, West Hartford. In addition, extensive landscaping and redecorating will be completed at the Hi-Way. Added parking facilities will accommodate 150 more cars there. . . . "Gramp" Joe Beach, Springfield, Mass., marked his 78th birthday recently, his grandson, Walrath J. Beach, managing director, Storrowton Music Fair, and Wally's wife hosting him at a birthday party. Still active in show business as part-time doorman at the Stanley Warner Capitol Theatre, Springfield, Joe Beach is a veteran circus man, his association dating back to Walter Main, Barnum and Bailey, Sig Sawtelle Wagon Show, and Washburn's Minstrels. . . .

NEW ORLEANS

George Roscoe, TOA traveling representative, was in town for several days on a membership drive. . . . Abe Berenson, president, Allied Theatre Owners of Gulf States, was co-chairman of the committee making arrangements for Allied State's annual convention in Miami. . . . David Powe, an apprentice on the managerial staff at the Saenger under manager Walt Guarino's guidance, has been promoted to Guarino's assistant. . . . Santa Claus came early this year to residents of nine orphanages via women of the New Orleans Better Films Club, who entertained the youngsters at their annual Christmas party at the Jesuit High School with a movie, caroling and gifts. . . . The Lyceum, a landmark in the city, will be demolished. Commercial offices will be erected on the Lyceum site. . . . F&R Enterprises, headed by Bob and Frank de Graauw, closed the indoor Bob, Abbeville. They continue to operate the

Frank, an indoor, and the LaFite Drive-In. . . . Leroy LeBlanc is now the head of the Bayouland Drive-In, Barton, and Lee Gaudet reopened the Cox, Pierre Part. Both theatres are properties of Lewis Cox. . . . A. L. Royal Theatres, Meridian, Miss., have taken over the management of the East Forest Drive-In, Petal, Miss. It has been rechristened the Royal. . . . The Hawkins, Newellton, Miss., is closed indefinitely. . . . The Rose, Bastrop, recently taken over by Gulf States Theatres, McComb, Miss., is remodeling and refurbishing. . . . John Caldwell is the new manager at Hodges Theatre Supply Co., Inc. John Magendie, former manager, returned to Paramount Gulf Theatres' purchasing department. . . . Frank Ruffino, owner of the old Gaiety Theatre, operated during the past few years as Theatre Royale, is disposing of 200 seats so William Schmitt can open it as Le Theatre de Saint Genesius. The new theatre will be a center of the performing arts, featuring great movies of the past, professional stage shows, musicals, etc. . . . Kenneth Kurtzman, who was transferred here from MGM's Atlanta branch, has been promoted to salesman.

PHILADELPHIA

All Film Row was saddened by the death of popular Columbia branch manager Lester Wurtele. Long active with Philadelphia Variety Club and Motion Picture Associates, Wurtele was chief barker of the Philadelphia Variety tent at the time of his death. Funeral services were held at Congregation Rodeph Shalom, with burial at Mt. Sinai Cemetery. A delegation from the Columbia home office attended services as well as representatives of the local industry. . . . Famed industry attorney Louis Nizer was in Philadelphia to promote his best-selling autobiography, "My Life in Court," which climbed to best-seller status shortly after its release. Nizer appeared on local radio and television shows and proved a fascinating guest. . . . United Artists held a sneak preview showing of Frank Capra's "Pocketful of Miracles" at the Fox. . . . A 10-acre tract adjoining the 27-acre Price's Corner, Del., discount shopping and recreation center was leased to Claude Schlanger and Charles Kahn, Jr., who operate a circuit of drive-in theatres, for a year-round drive-in. The lease, for a long term aggregate rental exceeding $150,000 was made by Alfred A. Gilbert, Philadelphia realtor and president, Market Place, Inc., real estate development company which owns the Price's Corner center. . . . Nathan Milgram Booking Service is now handling the Ogontz, Philadelphia, and the Markan, Duncannon, Pa.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC.
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Theatre Installations and Maintenance

SALT LAKE CITY

A sneak preview of Frank Capra's "Pocketful of Miracles" was held at the Lyric. . . . "Question 7," which will open this month at the Lyric, is being presented in a series of invitational screenings for church leaders. . . . The Gem is to be closed for one day for equipment installation for the presentation of "Spartacus". . . . Actor-singer Howard Keel has been added to the cast of "Let Freedom Ring," a special program to be presented by CBS-TV. The Salt Lake Tabernacle Choir is featured. . . . The Rialto is holding kids' shows every Saturday morning during the holidays. . . . The heavyweight championship doubleheader between Floyd Patterson and Tom McNeeley was shown via closed circuit on the screen of the Utah. . . . Grand Central Stores is selling reserved-seat tickets to "This is Cinerama," being shown at the Villa, for 98 cents with each five-dollar purchase at their store.

ST. LOUIS

Charlie Goldman, who has been a St. Louis exhibitor for many years and at one time owned a number of theatres, recently gave up his last two theatres. The Harlem has been taken over by Malcolm Meyer, and the Senate by Harry Wald. . . . WOMPIs held their regular monthly meeting at Paramount. Plans discussed at the meeting included a Christmas project and making cookies and candy for the St. Louis Chronic Hospital. . . . Frances Frenger, booker at MGM, is retiring Dec. 8. . . . Dan Hulse is the new salesman at MGM, coming from the Dallas office. . . .

Herman Gorelick at Crest Film Distributors has announced that he will be the St. Louis and Kansas City distributor for MGM re-releases. . . . Robert Johnson, North Terre Haute, has bought the Casey Drive-In, Casey, Ill. . . . Sheila Deloach has been hired as a booker-stenographer at Columbia to replace Martha Freese, who continues ill at home. . . . Irving Shiffrin, Columbia exploiteer, was in town on his way to Kansas City.

SAN ANTONIO

A "Million Dollar Night" is now being offered San Antonians interested in spending an evening that begins with a champagne cocktail, takes in a meal, and winds up with a first run movie all at the moderate price of $5 per couple. The offer is being made to attract suburban residents into the city's downtown entertainment area. The plan, initiated as a combination promotion by a restaurant, theatre chain, and a parking garage, offers couples a complete evening through the purchase of tickets either at the restaurant or the theatre. According to the plan, a couple will be able to park at the River Garage, then begin their evening with a champagne cocktail at the colorful Lung Jeu Restaurant followed by a Cantonese meal that includes main entrees of almond chicken and sweet pungent pork. After dinner, the couple can select the show of their choice at either the Majestic or Axtec, operated by the Interstate Theatre Circuit. Both are within easy walking distance of the restaurant and provide major first run features each week. . . . Interstate Theatres here have started the sale of their theatre ticket gift books. . . . W. A. Straus is retiring from the theatre business after 30 years in Columbis, Tex. Straus has leased his Oaks to Mr. and Mrs. Doyle Oliver, Bellville, and will devote his time to ranching. During the 30 years, Straus has operated three theatres in Columbus but had closed two of them before his retirement. He built the one time Orphic here in 1929 and acquired the Oaks in 1947 from Tommy Mattern. He also built the Ranch Drive-In just south of Columbus and closed it after it suffered heavy damages in Hurricane Carla. . . . James Anderson teaches in the El Paso, Tex., public school system daily, and on week-ends he is projectionist at the Palo Duro Drive-In there. He works full time at the drive-in during the summer. . . . Delmar Aday, manager, Midland Theatres at Midland, Tex., was injured recently when he fell from a ladder at his home. . . . The Lyric, Amarillo, Tex., the oldest suburban house operated by Morris Mendel, had the old wooden and tin marquee removed and replaced with new lighting fixtures flat against the building. Mendel also had plastering work done inside his 374 seat house, which is operated on weekends. Carter Wilson, projectionist, and Mendel did the wrecking job on the project. . . . Charles Paine, district manager for the Jefferson Amusement Co., has announced the appointment of Elliott English as manager, Gaylynn, Beaumont, Tex. Englis comes to Beaumont from Port Arthur, Tex., where he has been manager of the Sabine. . . . Gabe Chavez, manager, Bronco Drive-In, El Paso, which was recently taken over by Lone Star Theatres of Dallas, has sparked interest in the drive-in. He placed a coupon in the local dailies to run Thursday through Saturday, each one being different, whereby a single certificate was good at the concession stand for a free hot dog or other items. Admission to the drive-in is 60 cents.



In This Issue:

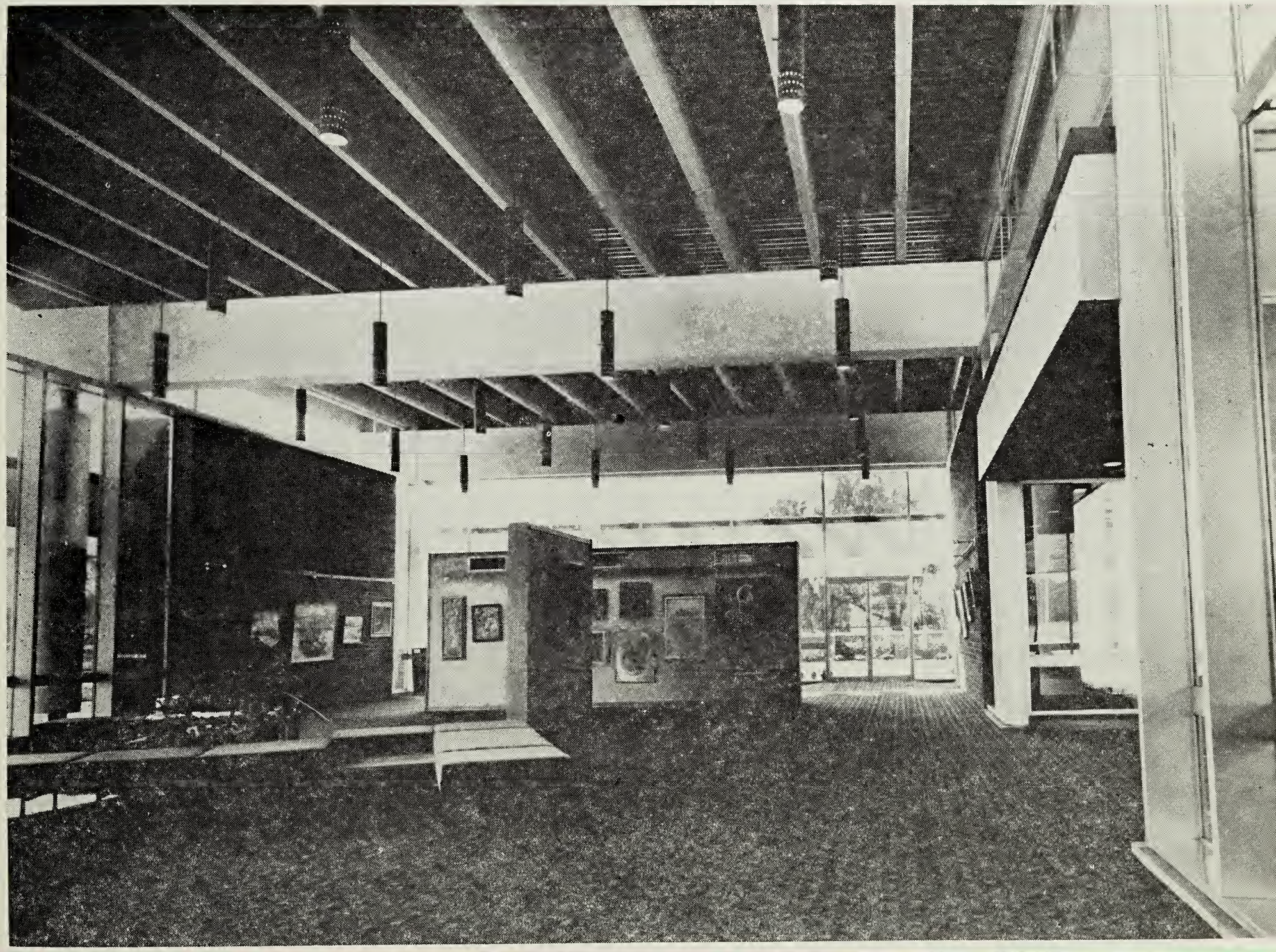
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PHYSICAL THEATRE • EXTRA PROFITS



Cover photo shows the interior view of the art gallery and lounge of the Cinema Theatre, Menlo Park, New Jersey. The luxurious space is divided by low partitions in a way which creates a variety of smaller lounge areas without diminishing the impact of the entire 40′ x 80′ room. The free-standing partitions display paintings and supply sources for heating and cooling systems. Elliot Willensky, The Architects Design Group, Brooklyn, designed the theatre.

Volume 16 **Number 12**
December 13, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.





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EDITORIAL

A Salute to Design

At the reopening of the Stanley Warner theatre in Hollywood (see Design & Construction, this issue), S. H. Fabian, president, was presented in absentia with an impressive citation by the Hollywood Chamber of Commerce for his "distinguished leadership" and "his faith in Hollywood and the cinema."

In a letter to R. H. Anderson, president of the Chamber, thanking him for the citation, Fabian said:

"We have unbounded confidence in the future of the motion picture industry. Nothing has appeared upon the technological or artistic horizon to suggest that the motion picture theatre has lost its primaey. It is still the indispensable setting for the finest presentation of motion pictures.

"The theatre communicates an aura which is not present in any non-theatrieal place of entertainment. There is a magic in sitting in a theatre seat which is the exclusive power of theatre architecture, decor and the proscenium arch. These elements embody the glamour whieh persuades millions around the world to go out to a movie.

"And as long as this allure pervades the theatre, it will remain the supreme edifice for entertainment."

We agree with Mr. Fabian that theatre architecture and decor possess a power that is capable of arousing public interest in motion pictures. Too often this fact is overlooked.

The theatres that are well-designed, well-kept, and carefully renovated to satisfy the improving taste of the American public, reap benefits far in excess of any extra effort required to keep the physical appearance of those theatres in indisputably attractive condition.

For this reason, we are proud to display, in this issue's feature, "Design & Construction," a few of those theatres with an awareness of their duty to themselves and the public .

The Warner Theatre, Hollywood, has been completely renovated, providing a setting of comfort and beauty in which patrons will submit themselves to the magic of motion pictures. Designed by Carl Moeller, the power of architecture and decor is there for all to see.

Another of the featured theatres is a new construction, conceived by The Architects Design Group of Brooklyn, headed by the talented architect Elliot Willensky. His latest contribution, the Cinema Theatre, Menlo Park, New Jersey, is a distinctive architectural expression of luxury, dignity, and comfort, combined with the convenience of a shopping center location.

To Elliot Willensky and Carl Moeller we offer salutations. We regret not being able to cite all the men who are designing our theatres, but we mean for these two to act as their representatives.

They are designing a better future for the motion picture industry. We appreciate that, and should give them all the help we can.

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Have your patrons gone on strike against saggy, lumpy, uncomfortable seats? Don't compromise or arbitrate. The only way you can win is to call us for our low estimate on a complete rehabilitation job. You won't even miss a performance . . . and after it's done, every performance will find *more* of those bright, comfortable seats occupied!.

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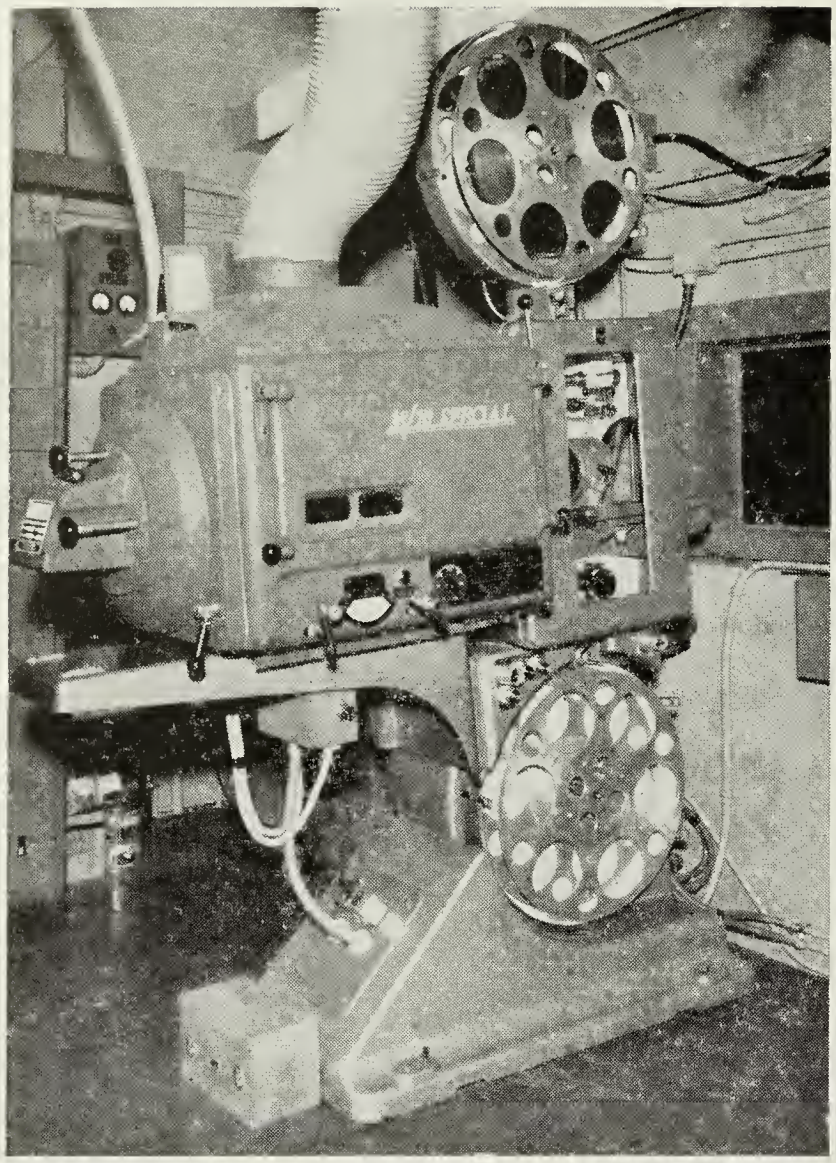
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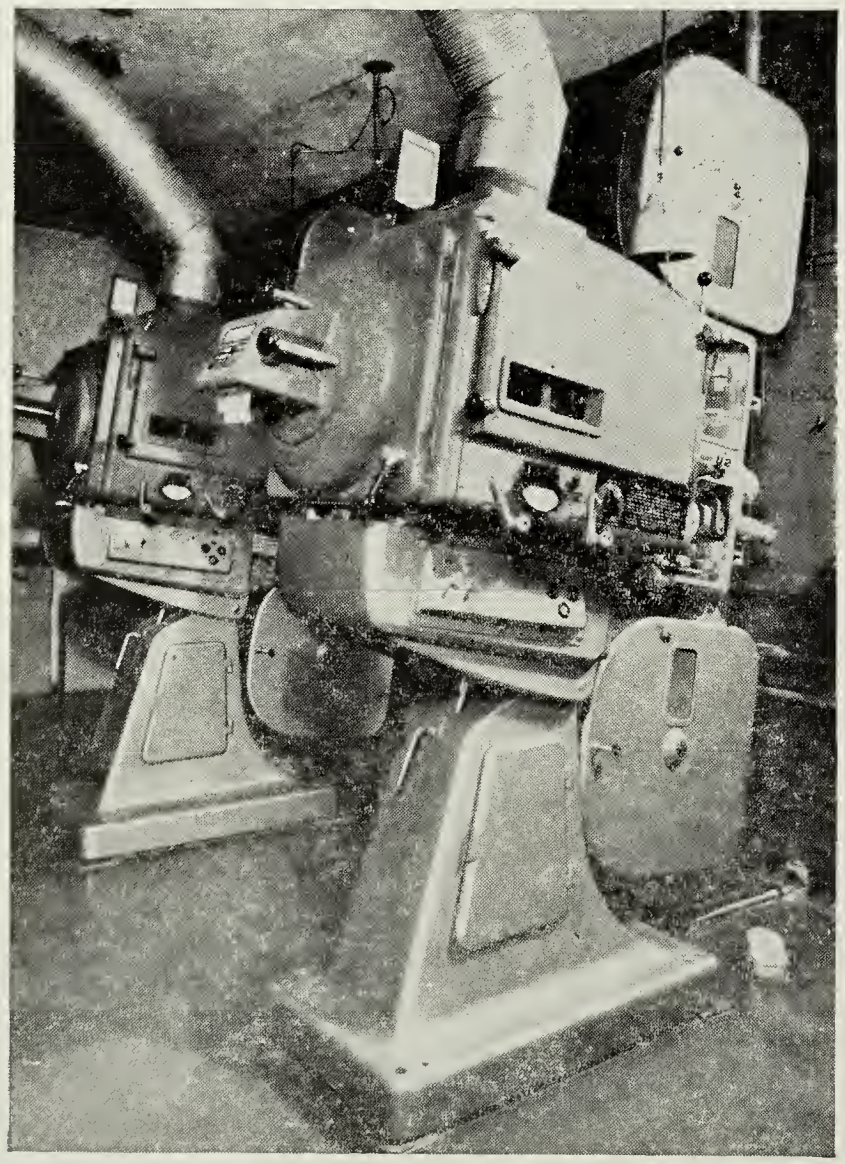


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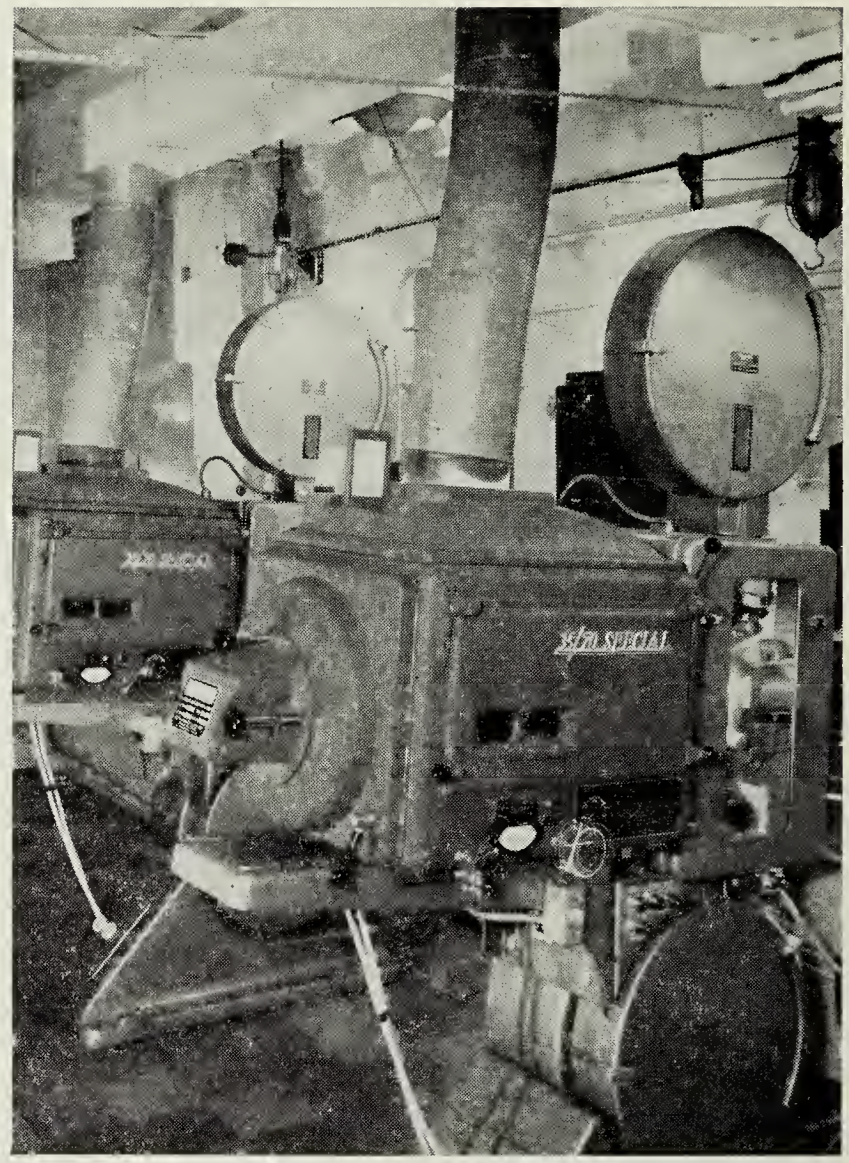
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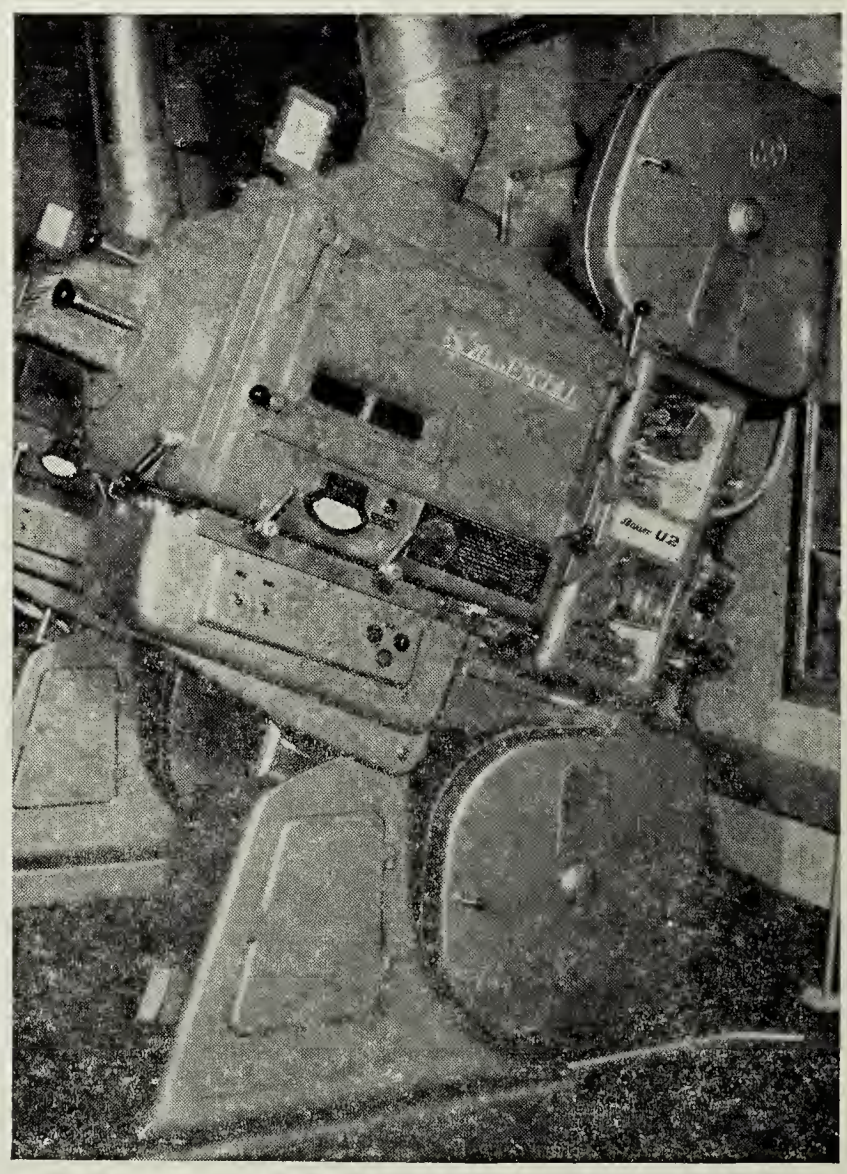
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Design and Construction



WARNER, Hollywood. Concession stand in decorative gold and white surroundings.

CINEMA, Menlo Park, N.J.

Luxury, dignity, and comfort are excitingly combined with bold architectural expression to make the Cinema Theatre, Menlo Park, New Jersey, a distinctive new addition to the General Drive-In Corporation's string. The 1600-seat unit, opened to the public in October contrasts natural materials with opulent appointments to offer its patrons a dramatic and luxurious change from their usual entertainment experiences.

Avoiding the archaic "box-approach," designer Elliot Willensky, now head of New York's Architectural Design Group, has defined the Cinema's distinct elements in an intriguing play of forms which attract the attention of thousands of motorists who daily pass it on heavily traveled U.S. Route 1. As a result, the building is an advertisement for itself and stands out boldly amidst the clutter of roadside construction in this fast growing suburb of New York.

Careful consideration is given throughout the theater to the patron's comfort and to making his stay as dramatic and luxurious a change from his everyday experiences as possible. A spacious reception lounge and art gallery enclosed in glass and dramatically roofed in reinforced concrete is provided for the relaxation of those individuals who may arrive in plenty of time for the start of a feature.

The auditorium, designed in close collaboration with theatre consultant Ben Schlanger, attempts to heighten as much as possible the illusion of reality implied by wide-screen stereophonic projection. The space is acoustically treated to be sound absorbent permitting the echoes and reverberations incorporated into today's sound tracks to be appreciated to their ultimate by the audience. The screen is 26 feet by 58 feet and is reputed to be the largest indoor screen in New Jersey. It is housed in a white-walled environment which reflects the predominant color values of the projected image and extends that image as far as possible toward the audience.

The seating, provided by Capitol Motion Picture Supply, is all of the push-back type and is upholstered in vibrant red on the orchestra level and in a gold-colored fabric in the prestige balcony level where smoking is permitted. In order to provide necessary exits the balcony sweeps in a gentle arc to stairways on either side of the screen recalling the appearance of golden horseshoes in opera houses.

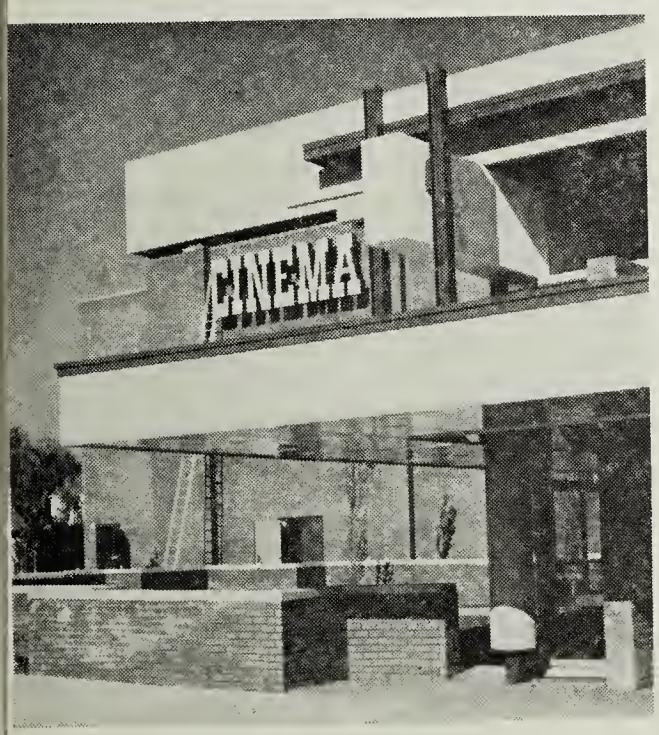
In order to harmonize with the suburban location of the theatre natural materials are used extensively in its construction. Rich red brick set into black mortar is the predominant exterior material which is also carried through to the three-story high circulation lobbies adjacent to the rear of the auditorium. The soaring 35-foot-high brick walls thus created in the lobbies act as foils to the opulent red carpeting, the spiralling stairways, and the milk glass chandeliers illuminating the spaces.

Projection equipment is located in a deep throat far behind the rear of the loge making it impossible to see the projection ports and minimizing the distractions caused by the projection beams where they are most highly concentrated. The projection room occupies the space above the rest room core and includes provision for the eventual adaptation to 70mm projection. A dumb waiter is provided between the projection level and that of the main entrance to facilitate the delivery of reels of film.

The Cinema Theatre occupies its own site which is surrounded by streets on three sides. It is set back from its two main frontages and the space remaining is used for landscaping and parking. Utilization of both its own parking area and that of the neighboring shopping center creates an ideal situation for the patrons, all of whom can park very close to the theater entrance.

Because of its own attention-getting appearance, the operators of the unit have kept the number of signs on the building to a minimum. Two signs, each reading "Cinema," are located so as to face Route 1 and the shopping center. They are carefully integrated into the design of the structure. In addition, a free-standing sign, double faced, is located just off the main road intersection providing excellent visibil-

(Continued on page PE-6)



The Cinema, designed by Elliot Willensky.

PHYSICAL THEATRE

Vol. 16, No. 12 December 13, 1961



Warner, Hollywood, designed by Carl Moeller.

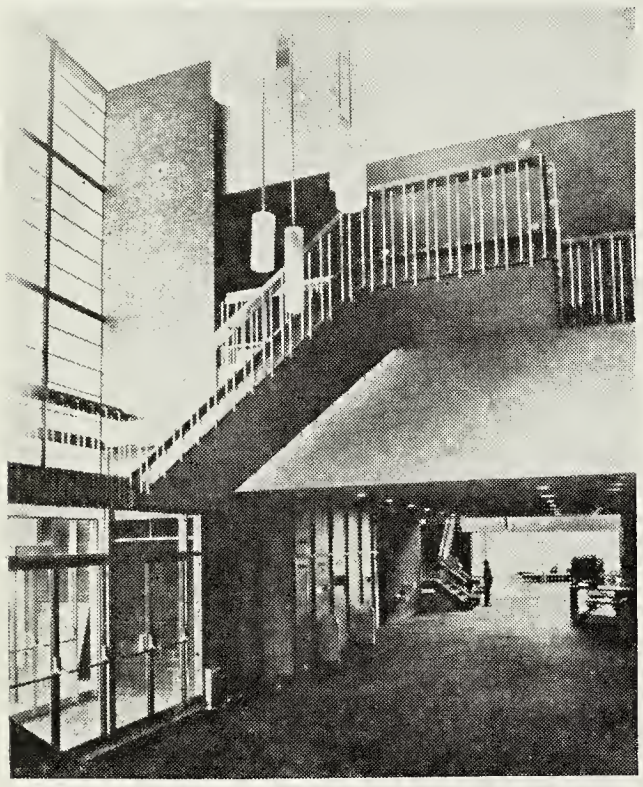
Design and Construction

(Continued from page PE-5)

ity. This sign carries the theater's name and a Wagner attraction panel, remotely illuminated from a catwalk, on each of the two faces. Again the appearance of this sign also attempts to carry out the basic visual approach of the entire building.

Lettering style for the Cinema is a modified P. T. Barnum type face which is often associated with the announcements of that showman's extravaganzas. It signifies today what it did more than a half-century ago and as a result is an excellent symbol for this new theatre: the unmatched pleasure of entertainment as shared experience.

Architect of record for the building was Lathrop Douglass; structural engineer, Edward Klausner; and mechanical engineer was Sidney W. Barbanel.



CINEMA, Menlo Park. Looking back toward the refreshment stand. Self-service dispensers and public phone booth on the left.

WARNER, Hollywood, Cal.

The Warner Theatre, Hollywood, originally built in 1928, and for the past eight years operated as a Cinerama theatre, has been completely renovated at a cost of $250,000.

Among numerous other innovations, the Warner is now equipped with one of the most modern 70/35mm sound and projection systems in the United States, according to an Ampex representative.

Installation of the Ampex designed and built sound equipment was supervised by Al Lewis of Ampex Corporation and consists of High Level Switching 120 Watt Theatre Sound Systems. Total audio power of the entire system is 840 watts. The two 70mm and two 35mm projectors at Warner's feature Ampex reproduction of 6-track magnetic sound from 70mm film and 4-track magnetic and optical sound from 35mm film. In addition, Ampex Synchronous Reproducers allow dual projector operation with 70mm pictures and sound on 35mm film with one, three, four or six magnetic tracks or single track optical.

A highlight of Warner's Ampex installation are the small, single-unit Station Controls beside each projector. These units permit the projectionist to select sound from any project in any type of sound without muting at the changeover. Each Station Control Unit allows control of the master gain and provides five push-button sound selections: Todd A-O Composite, Todd A-O Synchronous, Cinemascope, Optical and Intermission.

Auditorium speaker installation at Warner's was also handled by Ampex. In addition to five stage systems, twelve surround speakers were installed, each capable of handling an 800 seat theatre. High Fidelity intermission music at Warner's is furnished by an Ampex 960 stereo recorder/player which plays commercially recorded 4 or 2-track tapes.

Other credits for work on the Warner are as follows—marble work: Musto-Keenan Company; display frames, glass work: Downey Glass Company; electrical work: E K P Limited; lighting fixtures: California Fluorescent Co.; marquee and neon: Pacific Neon Maintenance & QRS Neon Co.; carpets: Magee and Angelus Floor Coverings; seats: American Seating Company; furniture: Theatre Upholstery Company; draperies: Grosh Scenic Studios; concession stand: Sinicrope & Sons; terrazzo: Corradini & Sons; painting and decorating: Jas. Huntley Co.; plumbing: C. M. Stone Co.; air conditioning: Ralph E. Manns Co.

A new concrete floor was installed to accommodate the 22″ wide seats with 40″ spacing back to back. Seating in the theatre was reduced from 2786 to 2170.

General contractor for this renovation was Richard M. Lane Company, designer was Carl Moeller.

ODEON ROUGE, Toronto, Ont.

The first Drive-In in Canada to use forced-air electrical heaters for winter operation is under construction for the Odeon circuit. Probably to be named the Odeon Rouge Drive-In Theatre, the 1,050-car, all-weather open-airer is being built with every latest design feature at Pickering, on the fringe of the mushrooming Ontario city of Toronto.

Work started October 23rd on the 24-acre ozoner, which is sited between the two major highways 401 and 2; east of the Ontario capital and about midway to the city of Oshawa.

The portable in-car heaters, which will require the provision of an electrical power sub-station to deliver a current of 750 KVA, are only one of the features that will make the Odeon Rouge one of the most modern drive-ins in Canada.

The principal consideration in every area of the lay-out, has been to provide profitable operation during the often severe Canadian winters. All entrance and exit roadways are to be paved, as are most ramp areas. An adequate car-holding area at the main entrance opens onto the 50 feet wide entrance driveway leading to dual box offices, and all interior roadways are the same spacious width.

The single ramp system has been adopted for ease of driving throughout the entire ramp area, and appropriate lighting and illuminated directional signs will be installed where necessary.

The 120 feet wide screen, designed for Cinemascope presentations, is to be located 950 feet from the main entrance. This is a departure from the conventional drive-in design, which places the screen tower at the theatre front with adjoining box offices. It is claimed that picture contrast and viewing pleasure will be improved by this innovation, ensuring that the screen is free from distracting light sources—including the halo of light generated by the theatre front lighting.

The concessions building at the Odeon Rouge Drive-In will have a total area of 6,700 square feet, and heating during the winter months will be provided by two independent gas-fired, forced-air units. In addition to the cafeteria-style confections counter, this building will also contain the projection suite and a spacious office for the theatre manager.

The most up-to-date equipment will provide fast and efficient concessions service to patrons by a specially trained staff. In addition, a wide range of coin-operated units will be installed to speed turnover at peak periods.

Projection booth equipment is to include British Gaumont Kalee projectors and sound system. The latter will power two Century output amplifiers feeding Ballantyne speakers. The screen light source will be from Strong projection lamps, and silicon type rectifiers rated at 180 amps.

The type of playground equipment to be installed for the enjoyment of the small fry is still being considered. However, a large area has been set aside for these amenities, and expense will not be spared in providing the most modern and popular rides for the younger patrons.

The Odeon Rouge Drive-In is scheduled for completion early next Spring, and with its immediate ramp room for 1,050 cars and space for future expansion to 1,250, it heralds a new era of year-around drive-in operation in Canada.



The beautiful auditorium of the new Fisher Theatre, Detroit. The Fisher, described by some as the most pretentious theatre to be built in America in 25 years, is equipped for both film and live presentations. The seats, shown here, were installed by the Heywood-Wakefield Company. The cost for rebuilding the Fisher was $3,500,000.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Bob Garner, Editor **December 13, 1961**

Candy Display Appeal

When evaluating the appeal of your candy display, there are several questions to be asked.

1. **How good is the stand's location?** Without going so far as to be accused of using poor judgment, or having bad taste, the candy display must be located in the most conspicuous spot in the entire theatre.

2. **How well is the stand lit, and decorated?** When your patrons enter your theatre, there are a very few short minutes in which the physical appearance of your candy display can attract the people. If your stand looks dull and lifeless, your patrons are going to be dull and lifeless, and they are not going to approach the candy. If they don't come over to your stand, you can't hope to sell candy. Keep your stand attractively illuminated and decorated and your patrons will show their appreciation in the way you like best.

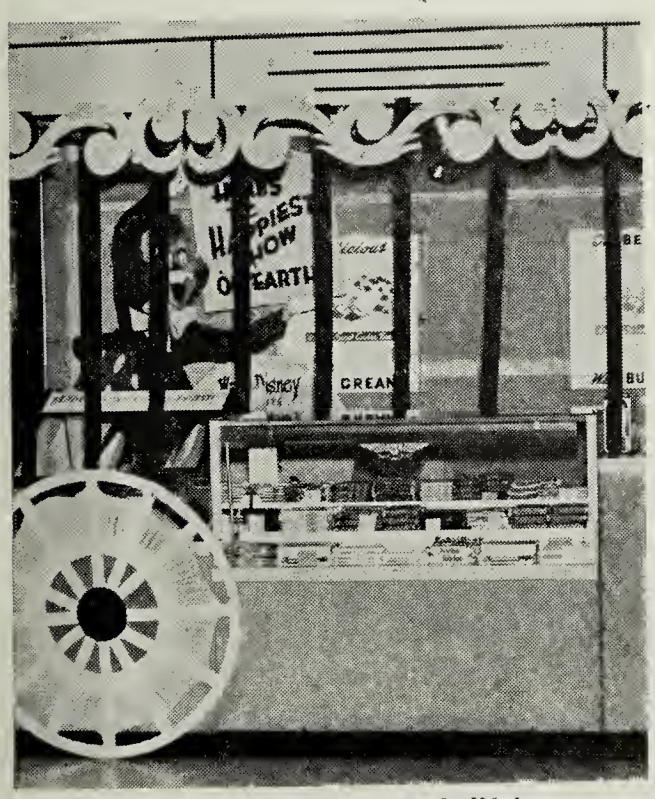
3. **How pleasant are the personnel who tend the stand?** Everyone, when deciding to spend their money, be it for candy or tickets, likes to be greeted pleasantly. A cheery "good evening, may I help you?" costs nothing, but the benefits are many. If your sales personnel are courteous, clean, neat, and show interest in what they are doing, the most hesitant patron will have to be impressed. If your candy customer seems unable to make a choice, a tactful suggestion will not be resented, but will be appreciated.

4. **Is the candy counter filled? Is it clean?** A full counter is by far the best way to present your merchandise to your customers. A full case looks appealing and fresh, while a half-filled display is sloppy and leaves a stale impression. No matter how fresh your candy, people feel that those few loose bars in your case are the stale ones, so they're not going to buy them. The cleanliness of your display is also important. You are selling food. Your patrons will not buy food from a case that is dirty. They will feel at ease when they buy candy from your sparkling clean stand. Keep your case full, and keep it clean, and you'll keep it busy.

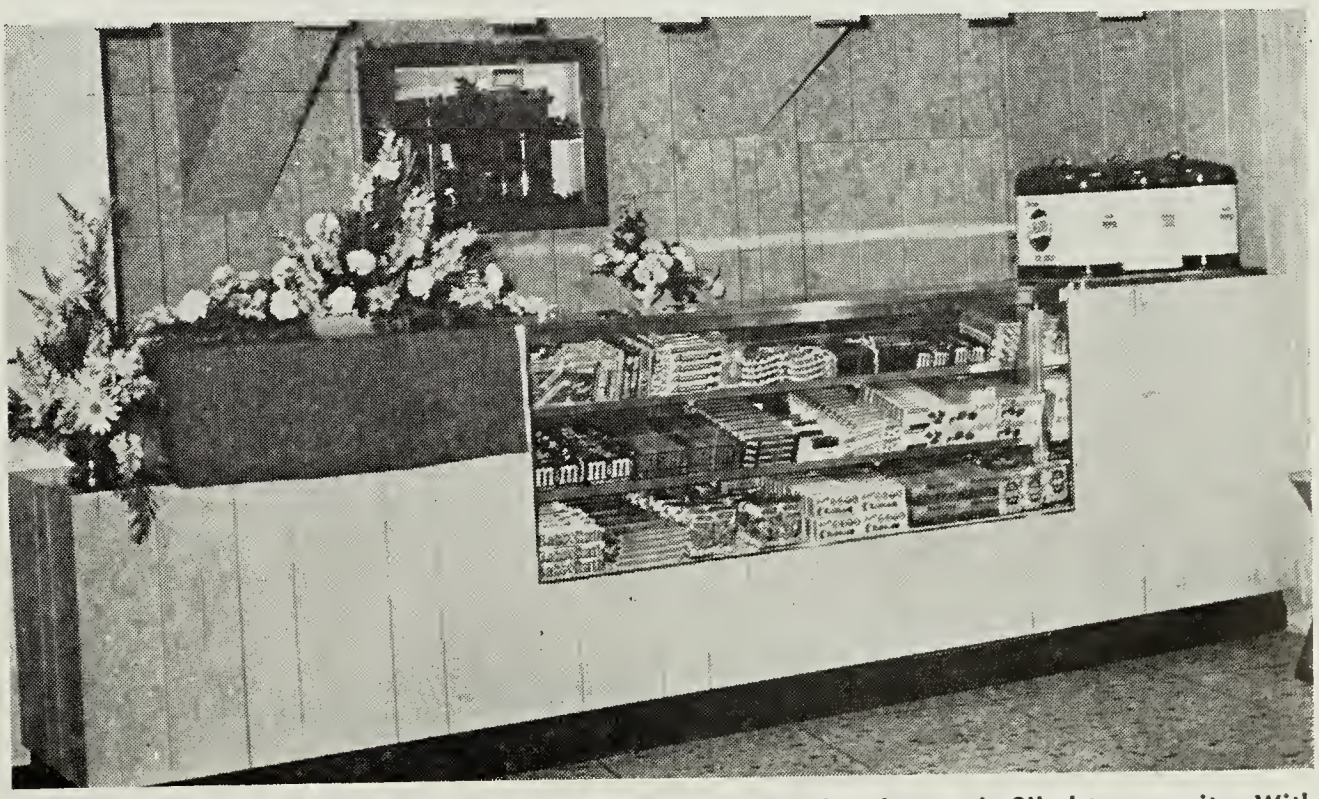
5. **How are the different priced items arranged in the case?** Remember that you want to sell as many of the high-priced, high-profit pieces to as many people as possible; so display these bars prominently.



Shown above is a section of the grand lobby of Fabian's Palace, Albany, New York. Note the central location between the pair of doors. The stand cannot be missed by anyone entering the auditorium. It is also well-stocked, well lit, and attractively designed.



If your stand looks dull and lifeless, your patrons are not going to approach the candy. The above stand makes clever use of a circus motif.

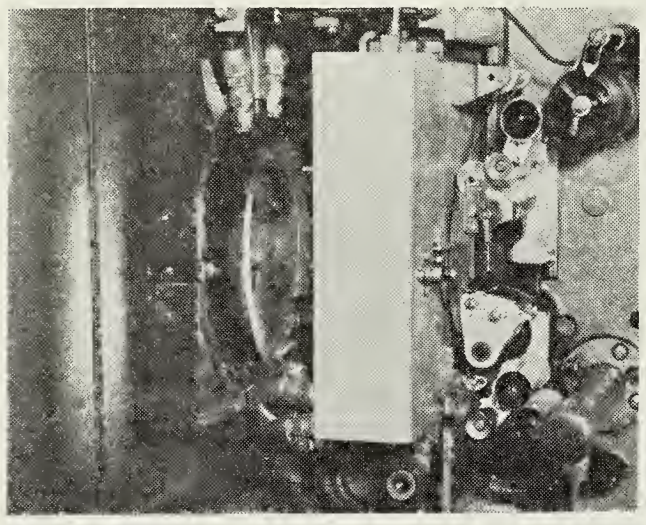


This concession stand, just inside the lobby of the Bronxville Theatre is filled to capacity. With its head-on location, and its eye-appealing design and decoration, Bronxville patrons react favorably. The panels on the stand match the blond panels flattering the walls.

D. and F. Products Declares Filter Stops "Lens Focus Drift"

Studies conducted by D. and F. Products Inc., and the now defunct Motion Picture Research Council, show that poor focus is caused, to some degree, by the radiation of the arc light. This analysis has resulted in the development of a heat-reducing filter designed to combat this problem, generally known as "lens focus drift."

"Heat-on-film," always a great burden in motion picture projection, became a more acute problem with the advent of wide-screen projection systems and the resultant need for additional light on the screen.



D. and F. states that color film, even when completely opaque, will transmit all the infrared to the projection lens. The lens elements, however, do not transmit infrared, which causes them to heat-up considerably.

This heating-up of the lens elements effects a change in the lens comparable to that of a change in focal length, and, in turn, causes the picture on the screen to gradually go out of focus.

This problem was solved entirely, according to D. and F., with the design of a 7/8" thick liquid heat filter, having a free opening of 5½", as shown in the photograph on this page. This 5½" opening will accommodate the beam of any existing arc lamp (mirror or condenser type) as used for either 35 or 70mm projection.

The filter consists of two Vycor plates with a liquid between them and has an outer hollow rim for the circulation of cooling water either from a recirculator or from tap water.

By absorbing the long wave infrared, which undesirably heats up the lens elements, D. and F. says this filter eliminates lens focus drift entirely; and its shallow construction and wide opening has no effect on the light distribution and does not change the illumination system of the lamphouse.

According to D. and F., tests and measurements in the field have shown that the temperature in the center of a projector apperture is as high as 1600 degrees fahrenheit and that the liquid heat filter will reduce this temperature by 40 percent or more.

The Liquid Heat Reducing Filter is also available with an additional heat-reflecting coating on the Vycor plate next to the film. This dichroic coating can be added to absorb the short wave infrared heat, protecting and preventing the buckling of black-and-white film.

The manufacturer says since this dichroic filter is constantly cooled, it will last indefiitely and will not deteriorate as do heat-deflecting plates placed in the light beam inside the lamphouse, where no cooling can be provided.

According to D. and F., one of the most important advantages of the above filter is the ability to cool the filtering liquid. They note that this is not the case with ordinary water cells often used for similar purposes. They say the hollow rim permits cooling the liquid around the cell, increasing the useability of this particular Heat Reducing Filter far beyond the limitations of water cell types.

The D. and F. Liquid Heat Reducing Filter can be purchased through your theatre equipment dealer.



Want proof?–Here's how!!

Converting your rectifiers from gas-filled tubes to SIL-TUBES is quick and easy. Call your supply dealer today. He will furnish you with your required amount of SIL-TUBES on a 30 day trial basis. They can be installed in a few minutes. Simply remove your gas-filled tubes and screw SIL-TUBES into the same sockets. Adjust your voltage taps to compensate for the high gain in efficiency, and installation is complete.

SIL-TUBES have no filaments to "snap" "sag" or "snarl," are 97% to 98% efficient, hermetically sealed, non-aging, convection cooled and, properly installed, have virtually unlimited life. SIL-TUBES are sold under a pro-rated guarantee.

SIL-TUBES PAY THEIR WAY RAPIDLY
YOU SAVE COSTLY TUBE REPLACEMENT AND 30% TO 40% IN POWER

If you prefer, write us direct and we will arrange a 30 day trial with the dealer nearest you.

THE KNEISLEY ELECTRIC COMPANY Dept. P TOLEDO 3, OHIO

"Miss America" Dispenser Introduced by Pepsi-Cola

Pepsi-Cola Company's new "Miss America" fountain dispenser, an illuminated, three-drink high-impact plastic ice unit, was introduced to Pepsi bottlers at the Fifteenth Annual Pepsi Cola Bottlers Association Convention, San Francisco. The new Pepsi fountain sales unit, available now, was unveiled by Maria Beale Fletcher, Miss America 1962.



MARIA BEALE FLETCHER, MISS AMERICA 1962

The new dispenser will be the focal point of a series of hard-hitting promotions and colorful point-of-purchase material developed around the Miss America theme. Its marketing program has been planned to take maximum advantage of the year-round publicity and promotional values accruing Pepsi-Cola bottlers through the company's long-time association with the Miss America Pageant at national, state and local levels.

Stressing the importance of the fountain sales market in Pepsi's Total-Marketing-Concept, Vice-President John E. Repko, director of syrup sales operations, Pepsi-Cola, pointed out that this year the American public will spend over $400 million for fountain drinks at over 150,000 fountain sales locations, each one a potential "Miss America" dispenser outlet.

Versatility and colorful appeal are two important features of the three-drink dispenser which will serve Pepsi, Teem and Patio. The unit is available for island, counter or rail base placement and can be used with a standard as well as illuminated face plate. Face plates carry the easy-to-read and eye-arresting "Have A Pepsi" legend.

A special pressurized system design innovation makes possible the use of syrup transfer tanks, thus affording ease of handling and increased inventories of syrup. Other innovations and improvements include greater cooling capacity than single drink dispensers. Dimensions of the unit are 9¾" wide, 19⅜" long and 18½" high.

The Miss America dispenser is available to Pepsi-Cola Bottlers through Multiplex, Inc., Specialty Engineering, Inc., and Carbonic Dispenser, Inc.

Switzer Calls Sales Meeting

Joseph F. Switzer, executive vice-president and marketing director of Switzer's Licorice Co., announced that arrangements for the first National Sales Meeting of Switzer's Licorice Co. have been completed.

The meeting will be held at the beautiful Bel Air Motor Hotel in St. Louis, December 11th and 12th, with the men arriving on December 10.

NAC To Hold Forum

Officers and members of the National Association of Concessionaires will conduct a Concessions Forum at the Roller Skating Foundation of America business seminars being held at the Balmoral Hotel, Miami Beach, Florida on Monday, November 13. This is a repeat invitation following a most successful session last year.

NAC President Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, Texas; Bert Nathan, Bert Nathan Enterprises, Brooklyn, N.Y., former president and chairman of the board of NAC; Ed Finneran, Pepsi-Cola Company, New York City, and Russell Fifer, executive director of NAC, Chicago will appear as guest speakers. James McHugh, editor, Amusement Business, Chicago will be chairman of the panel which will discuss the topic: "Don't Let Money Slip Through Your Fingers."

Schmitt and Fifer will sit at the speakers' table Monday evening when the president will award an NAC plaque to the leading "Concessions Expert" among roller rink operators. One of the principal participants at the Florida session will be C. S. Baker, All Weather Roller Drome Inc., Nashville, Tennessee who appeared on the New Orleans NAC conventional program, and is expected to assume more responsibility with NAC in the future.

Coke Announces Record Sales, Earnings

Lee Talley, president and chairman of the board, The Coca-Cola Company, announced that dollar sales and earnings of both the domestic and foreign operations for the third quarter and the first nine months of 1961 exceeded any similar period in the company's seventy-five year history.

Consolidated net profit for the first nine months of 1961, after provision for reserves, income taxes, and other charges, amounted to $34,813,419, or $2.52 per share, as compared with $32,509,018, or $2.37 per share, for the first nine months of 1960.

Consolidated net profit for the third quarter of 1961 after all charges amounted to $15,072,144, or $1.09 per share, as compared with $14,170,044, or $1.03 per share, for the third quarter of 1960.

The previous year's results for both the third quarter and nine months have been adjusted to reflect the earnings of Minute Maid, prior to its merger and consolidated with the parent company, December 30, 1960.

Provision for income taxes for the first nine months of 1961 was $40,982,000 and for the third quarter of 1961 was $15,317,000.

The board of directors declared a dividend of 60¢ per share on the common stock, payable December 15, 1961, to stockholders of record at the close of business December 1, 1961.

Rosener's Canon Modernized

The complete modernization program at Herbert Rosener's Beverly Canon Theatre was completed with the installation of the latest heat and refrigerated air conditioning system, according to General Manager Sydney Linden.

He said The National Air Control Company installed the new, modern, 33-ton capacity York equipment that will give a constant supply of humidified and filtered clean air for maximum healthful comfort all year round.

The first stage of the remodeling project was completed recently with new sound and projection equipment, reseating, large, modern boxoffice, decorating inside and out, and overhaul of marquee and improved lighting.



DON'T WAIT...order your heaters now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market . . . in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy . . . and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

Now...give your Drive-In patrons a warm welcome!

NATIONAL THEATRE SUPPLY COMPANY
50 PROSPECT AVENUE • TARRYTOWN, N.Y.
MEDFORD 1-6200 SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

NEW PRODUCTS that have theatre interest

New Sweden Shaker

A shake machine that dispenses three flavors of finished shakes automatically, plus neutral shake base for all other flavors, has just been introduced by Sweden Freezer, originator of the automatic shake machine.

The company says this new model, the MultiFlavor 1-217 ShakeMaker, takes automation even farther by eliminating the extra time-consuming step of adding flavoring in the preparation of milk shakes. One touch of a toe meters the correct amount of flavoring into the cup, dispenses the shake base and blends the two thoroughly, Sweden reports. The entire operation is said to take only six seconds and eliminate eight steps necessary in the hand-dipping method of preparing milk shakes.



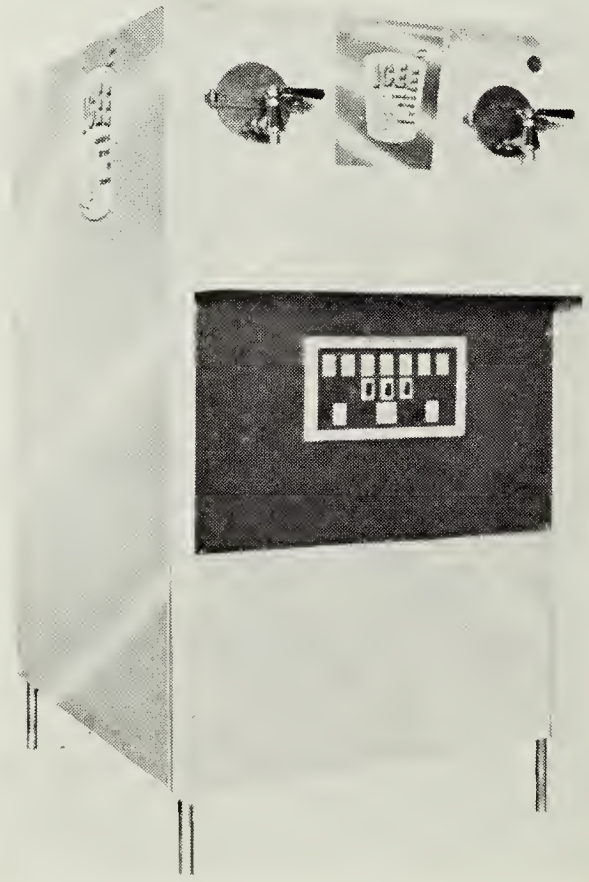
It's all done with a foot control, leaving the hands free to hold several shake cups. There's a pedal for each flavor in the machine and one for the neutral shake mix for all other shake flavors. To make a shake of a flavor other than one of three that can be dispensed automatically, the operator adds the desired syrup from his fountain and depresses the neutral pedal on the machine to add and blend the shake base. If four flavors are desired automatically, the operator can flavor the shake base with vanilla. Metalcal labels of the available flavors in the machine tell at a glance which pedal to press.

The new Sweden MultiFlavor ShakeMaker uses regular fountain syrups in #10 tins which are quickly put in place through a hinged door on the front. Sweden says that to install a can of syrup, one just cuts off the top of the can, covers with a special lid containing the pump unit and places into position within the machine. Replacing the cans takes only a few seconds, they say.

It is reported the machine has a high production capacity of 35 gallons per hour to cope with peak periods in most food service operations, yet operates quietly and takes up a minimum amount of floor space. The hermetically sealed refrigeration system, vibration-free construction, and rubber-mounted dasher motor make the MultiFlavor ShakeMaker the quietest-running shake machine on the market, according to the manufacturer.

Unique 'Icee' Operation

A new machine that serves carbonated beverages in an entirely new form is attracting wide attention in Dallas area test markets, according to Taylor-Norsworthy, Inc.



The machine, called the Icee, "has already proved, in actual use, to be a traffic builder because of its novelty and a business builder because the outstanding quality brings repeat customers," according to a spokesman of the John E. Mitchell Company, makers of the Icee. They say it uses no ice, yet serves a drink that freezes in the cup.

Explaining the machine, the Mitchell Company says: "Pressure is the secret of the Icee's unique operation (patent applied for). The syrup is stored in sanitary stainless steel tanks. When water and CO_2 lines are connected, a metering pump automatically fills a pressure cylinder with precisely proportioned amounts of each ingredient. This mixture is then chilled to approximate freezing point and held there by a viscosity control described as more dependable than a thermostat. When taps are opened to dispense the mixture, the drop in pressure freezes the drink as it reaches the cup. Consistency is sherbet-like, yet it flows easily through a straw. And since there is no plain ice to melt and dilute Icee-made drinks, they stay full flavored and fully carbonated to the last."

It is claimed that fountain operators have found the Icee economical, since it mixes more drinks per gallon of syrup than old fashioned methods. This is said to be because the CO_2 is frozen in, increasing overrun.

The present Icee machine dispenses any two carbonated flavors, and its two syrup tanks each hold two gallons.

It was also announced that the new Icee's trouble-free design holds the approval seal of the National Sanitation Testing Laboratory.

Free Book Available From Johnson's Wax

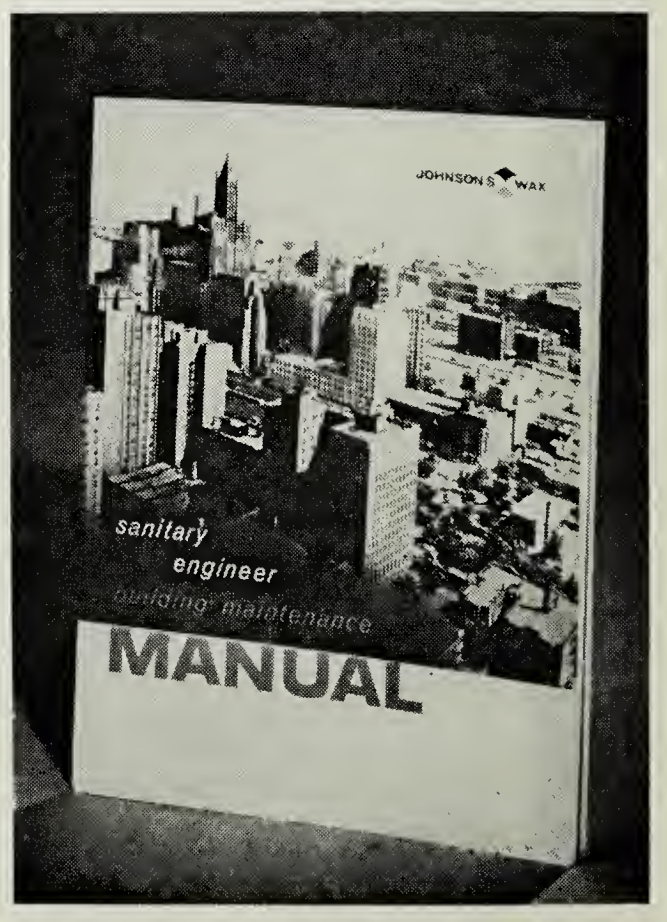
Detailed information on general maintenance of interior areas of commercial, industrial, institutional and public buildings is provided in a new "Building Maintenance Manual." It is published by the Service Product Division of Johnson's Wax, a leading manufacturer of building maintenance products.

Because care of floors is of major importance to good maintenance practices, the 28-page manual covers this subject at some length. Characteristics of 12 different floor surfaces are explained in a chart that also details precautions to be observed with each and lists types of products recommended for their upkeep.

Also provided are step-by-step procedures for cleaning and finishing floors and for day-to-day maintenance.

Other sections deal with general cleaning, safety, stain removal, furniture polishing, solutions to many common maintenance problems and care of equipment.

There is no charge for the manual.



Ashcraft

Projection Lamps

and Rectifiers

World's standard of projection excellence

ElectriCooker Plan Offers Popcorn Machines Gratis

As part of an extensive merchandising plan, the ElectriCooker division of General Foods Corporation, furnishes without charge, their Air-Popt Popcorn Machine and Caramel Corn Machine to theatres approved for participation in the program.

Said to be the first and only machine of its kind on the market, the Kernel-Fresh Air-Popt popcorn machine uses a stream of hot air to pop corn, whereas conventional poppers employ vegetable oil.



To operate the machine, an attendant throws a starting switch that begins the automatic feeding of raw corn into a glass popping tube inside a transparent glass dome on top of the machine. A stream of hot air rapidly heats and pops each kernel of corn uniformly while keeping it suspended inside the tube.

After each kernel pops, the hot air forces it out of the top of the tube and down onto a revolving tray where it is automatically seasoned with oil and salt. The popcorn then drops into a glass-enclosed display cabinet where it is stored until needed.

Every 15 minutes, the machine shuts off the flow of raw corn into the popping tube. After all popcorn has been ejected from the tube, the machine completes a reject cycle that clears the tube of any unpopped kernels and channels them into a small container. Immediately a new supply of corn automatically flows into the popping tube to begin another cycle of uninterrupted corn popping.

The Kernel-Fresh Air-Popt machine uses a special hybrid corn developed exclusively for popping in hot air. Popcorn breeding officials at Purdue and Iowa State universities worked with ElectriCooker in developing the special corn.

By using hot air for popping, rather than vegetable oil, the Air-Popt machine is said to eliminate carbon build-up and oil deposits on the apparatus, while the constantly moving hot air prevents corn kernel fragments from burning onto parts.

ElectriCooker says hot air popping also eliminates unpleasant odors, sometimes associated with popping in oil, because the air is recirculated within the machine, and only a small portion escapes.

They say the Air-Popt machine may be operated for long periods without close supervision, permitting a single operator to wait on a greater number of customers than would a conventional popcorn machine.

The machine heats up in about ten minutes, which is, according to a report from the manufacturer, one-third the time usually required to prepare most conventional poppers. It also contains a fan-blown dryer to re-crisp popcorn under humid conditions.

The ElectriCooker machine, which is a counter model, is only 36 inches long, 30 inches wide and measures 52 inches to the top of the glass dome.

The caramel corn machine, part of ElectriCooker's new Kernel-Fresh Caramel Corn department, produces regular buttered caramel corn, caramel corn with peanuts, Kokonut Puff (blend of redskin peanuts, coconut and caramel corn) and Pecan Puff (blend of coconut, pecans, almonds and caramel corn), by an exclusive push-button process.

Operated by an electric motor, the machine uses a hot air system to heat a General Foods-developed dry caramel mix with popped corn in a rotating drum. The hot air melts the caramel mix into a smooth candy glaze, and each kernel of corn is coated uniformly. When the process is completed, the top of the drum lifts up automatically, and the bottom tilts the caramel corn onto a stainless steel tray for the customer.

ElectriCooker says their caramel corn machine eliminates the hand labor required in the old-fashioned method of preparing caramel corn in a kettle. With ElectriCooker's Kernel-Fresh process, they state, the operator has only to load the mix and popped corn into the machine and add butter and other desired ingredients when the corn is adequately glazed.

Although customers often prefer to wait while the operator cooks a new batch of caramel corn, the products are displayed in bulk in a case for customers in a hurry as well as to attract new customers.

"The innovation of using hot air to heat the caramel mix, combined with the tumbling action of the rotating drum, permits the corn to be more uniformly coated and eliminates stickiness," says ElectriCooker General Manager Paul Shepard. "Moreover, this process produces a crisper, lighter and better flavored caramel corn for customers."

Under the merchandising plan developed by ElectriCooker, they will furnish, without charge, the Air-Popt Popcorn and Caramel Corn machines, including the necessary display cabinet distinctly marked with the Kernel-Fresh trademark.

According to their terms, when an Air-Popt Popcorn Department is to be installed, the equipment is shipped prepaid to the store and an ElectriCooker representative makes the installation.

The company says their representative "will



We'll be making your in-a-car speakers in 1970

whatever happened to the many companies making them in 1955?

Nothing is quite so costly as purchasing speakers that won't stand rugged use and conditions. But it's even worse to find out that parts and repair service are no longer obtainable. This is no exaggeration. In the past ten years about 30 companies that once made speakers have either gone out of business or have ceased to manufacture speakers. That's why we'd suggest that the next time you buy speakers, better talk to the old reliable, Ballantyne, a solid manufacturer of theatre, sound and projection equipment since 1932.

for full information write

Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON ST. OMAHA 2, NEBRASKA

Norelco
PROJECTION EQUIPMENT

Available from leading theatre supply dealers

NORTH AMERICAN PHILIPS COMPANY, INC.
Motion Picture Equipment Division
100 East 42nd St., New York 17, N. Y.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

personally do a promotion job and will demonstrate the tremendous possibilities for the sale of Air-Popt Popcorn under the most effective merchandising methods developed by Electri-Cooker. . . . He is on call at all times to train new employees in the operation of the machine without charge, and will also train demonstrators in the art of sampling and promotion."

ElectriCooker also assists by supplying approved locations with overhead signs, display material and seasonal promotional material throughout the year.

ElectriCooker representatives will also repair and maintain its popcorn machines in first-class working condition without charge.

ElectriCooker terms further state that nothing in the arrangement "shall be interpreted to preclude you from operating other popcorn departments of any brand or company, using separate equipment, raw popcorn and supplies furnished by other suppliers. You are entirely free to handle and sell popcorn of other brands or no brand."

However, "to avoid any possibility of confusion," ElectriCooker requests that other brands be kept separate from the Air-Popt Popcorn.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

☐ **C. S. ASHCRAFT MFG. CO., INC.,** Projection Lamps and Rectifiers

☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.,** In-A-Car Speakers, Attraction Boards, Changeable Letters

☐ **CARBONS, INC.** Lorraine Carbons

☐ **COCA-COLA CO., THE,** Coca-Cola, Drink Dispensers

☐ **KNEISLEY ELECTRIC CO., THE,** Sil-Tubes for rectifiers

☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation

☐ **NATIONAL THEATRE SUPPLY,** Drive-In Heaters, 35/70 Special Arc Lamps

☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco Projection Equipment

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ISSUE OF DECEMBER 13, 1961

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MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7, Pa.

Bally Case Says— Move Your Ice Cream

Nothing is more effective in selling merchandise than a vigorous, suggestive, friendly sales person.

But, in the little time available during theatre intermissions, when hordes of people rush to the concession stand for a bit of refreshment, the most aggressive seller is reduced to the position of an attendant or money collector.

For this reason, the exhibitor must employ as many non-personal sales aids as possible in order to best use the time and personnel available during the break.

Ice cream, growing in theatre popularity, is still running considerably behind candy, popcorn, and soft drinks in most indoor theatres. In the opinion of many operators, this is because ice cream does not receive the same promotion treatment as popcorn and soft-drinks. Popcorn and motion pictures are synonymous in the minds of movie-goers; but ice cream has no such meaning.

Bally Case & Cooler Company, manufacturer of refrigerated display cases and walk-in collers and freezers, suggests that the main reason for low ice cream sales, in relation to other theatre concession items, is the fact that in most cases patrons cannot see the ice cream products on display. They are hidden in a case behind the concession counter.

Taking the proven position that what isn't seen, isn't bought, Bally Case & Cooler says that before the exhibitor can hope to promote ice cream, the behind-the-counter, closed ice cream case must be replaced with a case designed to facilitate self-service, and placed in a position where it can be seen. One such case is the "Bally Theatre Ice Cream Merchandiser."

With such a case, they note, the movie patron can easily see what ice cream you have, be impressed with its appearance, select what he wants, and give it to the salesgirl. In this way, the case, the ice cream, and the patron will sell themselves. But, it can't be done that way if the people can't see the display.

With the "Theatre Ice Cream Merchandiser" placed in an accessible spot, Bally Case reports, theatres are claiming substantial increases in the sale of ice cream; and are thus finding it easier to devise promotion programs for their ice cream products.



"Theatre Ice Cream Merchandiser" Bally Case and Cooler Company

It seems that once the ice cream case is moved forward in the concession area, the problem changes from "how to move the ice cream," to "what ice cream to move."

The answer, of course, depends a great deal on the geographical location of your theatre, and the type of people who are its patrons. However, the experience of many exhibitors points to the development of new ideas, promotions, and products.

Many theatres, for example, have found that when they offer the same ice cream selections as other neighborhood outlets—but a higher prices—sales have been noticeably weak. On the other hand, by obtaining or developing an ice cream assortment that has good sales potential, but which is not generally offered in the drawing area, sales have been able to boast of a new outlook on life.

Some theatres have even created unique ice cream sundaes, shakes, floats, and other concoctions that none but their theatre makes available. In many cases, this has been quite successful.

Now, assuming that you have given your "Bally Theatre Ice Cream Merchandiser" equal billing with your popcorn and candy displays, and that you have decided which products will sell in your area, the next question is: "How many different ice cream products should I make available for my patrons?"

This problem, as others, is subjected to geographical location and the make-up of the population in your area. But, generally speaking there are two viewpoints.

One opinion is that the exhibitor should offer a wide assortment of ice cream products. This is based on the premise that, although children are not very particular about the ice cream they eat, adults appreciate the opportunity to make a selection.

The other view is that the number of ice cream products should be kept to an approximate minimum of three or four. Practicioners of this policy say in addition to making storage easier, traffic during the intermission rush is moved faster since there is no need for anyone to hesitate in making a choice.

They contend that adults will be selective and hesitant only when the theatre allows them to be. They say that by limiting the number of products, you help them make their choice. They argue that when there are too many ice cream varieties it confuses the patrons, they can't make up their mind, and others become impatient and decide not to wait.

No matter which of these two policies suits your needs, Bally Case & Cooler Company, along with many exhibitors, insists that the first step in selling your ice cream is to place the display where your patrons can see it, and make their choice quickly. When this has been done, these people say, you will be able to concentrate your efforts on promotions, posters, and tie-ins—but not before.

Coke Ups Callard

Following the meeting of the board of directors of The Coca-Cola Company in Atlanta, Georgia, Lee Talley, president and chairman of the board, announced that George A. Callard, national manager of the Fountain Sales Department, has been elected a vice president of the company.

Callard, a native of Maryland, has been with The Coca-Cola Company since 1926. In 1942 he was appointed manager of the Dallas Region of Fountain Sales and in 1944 he was named manager of the Cleveland Region. In 1950, Callard was appointed manager of the Baltimore Region of Fountain Sales, the post he held until his appointment as national manager of the department in September of this year.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



DECEMBER 13, 1961 SECTION TWO
VOL. 67, NO. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film Introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

BRIDGE, THE—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD—100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

6016 **HEROD THE GREAT**—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English

6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6101 **LOOK IN ANY WINDOW**—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa

6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half

6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Oct. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn
Dec. **EL CID**—(70m-C)—Charlton Heston, Sophia Loren (Road Show)
Dec. **GEORGE RAFT STORY, THE**—Ray Danton, Jayne Mansfield, Barbara Nichols

COMING

BASHFUL ELEPHANT, THE—Mollie Mack, Helmut Schmidt
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
CONFESSIONS OF AN OPIUM EATER—Vincent Price, Linda Ho
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
HITLER—Richard Basehart, Maria Emo
REPRIEVE—Ben Gazzara, Vincent Price, Rod Steiger

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing Import—English

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, Interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English

TO BE REVIEWED

CONJURE WIFE—Janet Blair, Peter Wyngarde
GUNS OF THE BLACK WITCH—(CS; C)—Don Megown, Silvana Pampanini
JOURNEY TO THE 7th PLANET—(C)—John Agar, Greta Thyssen
LOST BATTALION—Leopold Salcedo, Diane Jergens
OPERATION CAMEL—Nora Hayden, Louis Renard
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS THREE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	BV
•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The		For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Angry Silence, The	A3	For.
Anna's Sin	A3	For.
Armored Command	A3	AA
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat		Fox
Back Street	B	U-I
Ballad Of A Soldier	A2	For.
•Barabbas		Col.
•Bashful Elephant		AA
Battle At Bloody Beach	A2	Fox
Belles And Ballets		For.
•Best Of Enemies, The		Col.
Between Heaven And Hell—RE	A2	Fox
Beware Of Children	A2	A-I
Big Deal On Madonna Street, The	A3	For.
Big Gamble, The	A1	Fox
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
Bimbo The Great	B	WB
•Bird Man Of Alcatraz, The		UA
•Black Gold		WB
Black Sunday	A2	A-I
Blast Of Silence	A3	U-I
Blood and Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
Blueprint For Robbery	A2	Par.
•Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
•Boys' Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Breathless	C	For.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Buffalo Gun		Misc.
By Love Possessed	A3	UA

C

•Cabinet Of Caligari		Fox
Caltiki, The Immortal Monster		AA
Canadians, The	A2	Fox
•Cape Fear		U-I
Career Girls On A Naked Holiday		Misc.
Carthage In Flames	B	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
Cheaters, The		For.
•Children's Hour, The		UA
Cimarron	A1	MGM
Cinderella	A1	Par.
Circle Of Deception	SP	Fox
Claudelle Inglish	A3	WB
•Cleopatra		Fox
Code Of Silence		Misc.
Colossus Of Rhodes, The		MGM
Come Dance With Me	C	For.
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
•Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Crowning Experience, The	SP	Misc.
Cry Freedom		For.
Cry For Happy	B	Col.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
•Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Desert Attack	A1	Fox
Devil At 4 O'Clock, The	A2	Col.
Devil's Commandment, The		For.
Devil's Eye, The		For.
Devil's Partner, The		Misc.
Dondi	A1	AA
Don Quixote—USSR	A2	MGM
Double Bunk		For.
Dr. Blood's Coffin	A2	UA

E

Elephant Walk—RE	A2	Par.
•El Cid		AA
Enemy Below—RE	A1	Fox
•Errand Boy, The		Par.
Escape From Terror		Misc.
•Escape From Zahrain		Par.
Esther And The King	B	Fox
Everything's Ducky	A1	Col.
Exodus	A3	UA
•Experiment In Terror		Col.
Explosive Generation, The	B	UA

F

Fabulous World Of Jules Verne	A1	WB
Facts Of Life, The	A2	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Nalsmith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

ONE HUNDRED AND ONE DALMATIANS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MOON PILOT—(TC)—Tom Tryon, Dany Saval, Brian Keith

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

528 **CARTHAGE IN FLAMES**—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made

529 **CRY FOR HAPPY**—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

523 **HAND IN HAND**—D-75m.—Loretta Parry, Phillp Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

520 **PEPE**—C-157m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comdey reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

522 **SWORD OF SHERWOOD FOREST**—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made

517 **THREE WORLDS OF GULLIVER, THE**—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

525 **UNDERWORLD, U. S. A.**—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

521 **WACKIEST SHIP IN THE ARMY, THE**—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **HELLIONS**—Richard Todd, Anne Aubrey
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Dec. **ADVISE AND CONSENT**—Henry Fonda, Charles Laughton
Dec. **MYSTERIOUS ISLAND**—(Super-Dynamation; C)—Michael Craig, Joan Greenwood

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BELLE SOMMERS—David Janssen, Polly Bergen
BEST OF ENEMIES, THE—David Niven, Michael Wilding
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
EXPERIMENT IN TERROR—Glenn Ford, Lee Remick
FIVE KINDS OF LOVE—Rosalind Russell, Jack Hawkins, Maximilian Schell
FURY OF THE BARBARIANS—(C)—Edmund Purdom
INTERNS, THE—Suzy Parker, Cliff Robertson
GOLD INSIDE, THE—Peter Cushing, Andre Morell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPHDESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
H. M. S. DEFIANT—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
NOTORIOUS LANDLADY, THE—Kim Novak, Jack Lemmon, Fred Astaire
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harriis
SAIL A CROOKED SHIP—Robert Wagner, Dolores Hart, Frankie Avalon
ONLY TWO CAN PLAY—Peter Sellers, Mai Zetterling
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
13 WEST STREET—Alan Ladd, Dolores Dorn
TWIST AROUND THE CLOCK—Chubby Checker
3 STOOGES MEET HERCULES, THE—3 Stooges, Marlon and Mike McKeever
UNDERWATER CITY, THE—(Fantascope; C)—William Lundigan, Julie Adams
WALK ON THE WILD SIDE—Laurence Harvey, Capucine, Barbara Stanwyck
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry

COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences

105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8–9–61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m.—(CS; EC)—Steve Reeves, Valerie Legrange—4829 (6–14–61)—Very good actionful, slam-bang swashbuckler—Made in Italy
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5–17–61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3–8–61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7–12–61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8–9–61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9–13–61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5–17–61)—Different drama has "names" to help
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12–7–60)—Highly entertaining entry about today's college youngsters
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11–8–61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

ALL FALL DOWN—Eva Marie Saint, Warren Beatty
Jan. **LIGHT IN THE PIAZZA**—(MC; CS)—Olivia DeHavilland, Rossano Brazzi

COMING

BOYS' NIGHT OUT—(CS-MC)—Kim Novak, Tony Randall, James Garner
DAMON AND PYTHIAS—(EC)—Guy Williams, Don Burnett
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
GUNS IN THE AFTERNOON—Randolph Scott, Joel McCrea, Marietta Hartley
HORIZONTAL LIEUTENANT, THE—Jim Hutton, Paula Prentiss
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MURDER, SHE SAID—Margaret Rutherford, Arthur Kennedy
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
RIFIFI IN TOKYO—Karl Boehm
SEVEN SEAS TO CALAIS—Rod Taylor
SWEET BIRD OF YOUTH—(CS; MC)—Paul Newman, Geraldine Page
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4–5–61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9–13–61)—Arty vampire meller—Italian-made
6009 **BLUEPRINT FOR ROBBERY**—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1–25–61)—Crime meller for the program
BLUE HAWAII—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans.
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11–23–60)—Fair Jerry Lewis entry should please his fans
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1–11–61)—Reissue deserves plenty of attention—Reissue
6013 **FOXHOLE IN CAIRO**—MD-69m.—James Robertson Justice, Adrian Hoven—4787 (1–25–61)—Good war programmer
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6–14–61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6–14–61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9–13–61)—Unpleasant meller for program
R6012 **NAKED JUNGLE, THE**—MD-96m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1–11–61)—Tense reissue with many selling angles—Reissue
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5–17–61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3–22–61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5–17–61)—Cute, entertaining
SUMMER AND SMOKE—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama.
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9–13–61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

Dec. **ERRAND BOY, THE**—Jerry Lewis

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lili Palmer
ESCAPE FROM ZAHRAIN—(TC; Panavision)—Yul Brynner, Sal Mineo
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
TOO LATE BLUES—Bobby Darin, Stella Stevens
WHO'S GOT THE ACTION—(TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4–19–61)—Light-weight entertainment
BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7–12–61)—Okay war programmer
109 **BETWEEN HEAVEN AND HELL**—MD-94m.—(CS; DC)—Robert Wagner, Terry Moore, Broderick Crawford—4869 (9–27–61)—interesting war entry—Reissue
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8–23–61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5–17–61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3–22–61)—Tale of early Canada for the program
111 **CIRCLE OF DECEPTION**—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1–25–61)—Good counter intelligence war meller for the program
COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11–8–61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
053 **DESERT ATTACK**—MD-76m.—John Mills, Sylvia Syms—4789 (2–8–61)—Okay English war meller for the program—England
108 **ENEMY BELOW, THE**—MD-98m.—(CS; DC)—Robert Mitchum, Curt Jurgens, Al Hedison—4869 (9–27–61)—Absorbing, suspenseful submarine war meller—Reissue
057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11–23–60)—Interesting costume drama
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2–8–61)—Colorful, well-enacted meller
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4–5–61)—Programmer has new names to sell
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1–11–61)—Good action entry has Presley draw
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7–12–61)—Effective and highly interesting religious drama
122 **FROGMEN, THE**—MD-96m.—Richard Widmark, Dana Andrews—4869 (9–27–61)—War thriller should ride into the better money—Reissue
106 **HOUSE OF BAMBOO**—MD-102m.—(CS; DC)—Robert Ryan, Robert Stack, Shirley Yamaguchi—4869 (9–27–61)—Highly interesting meller—Reissue
136 **HUSTLER, THE**—D-135-m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9–27–61)—Good off-beat drama about off-beat people
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1–11–61)—Entertaining, heart-warming family story

Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More		Misc.
Ferry To Hong Kong	A2	Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The	A2	Fox
Five Golden Hours	A3	Col.
Five Guns To Tombstone	A1	UA
•Five Kinds Of Love		Col.
Flaming Star	A1	Fox
Flight That Disappeared	A1	UA
•Flower Drum Song		U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Frantic	A2	For.
French Mistress, A	A3	For.
•Freud		U-I
Francis of Assisi	A1	Fox
Frogmen, The—RE	A1	Fox
From A Roman Balcony		For.
Frontier Uprising	A1	UA
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		UA
General Della Rovere	A2	For.
•George Raft Story, The		AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
Go Naked In The World	B	MGM
•Gold Inside, The		Col.
Gold Of The Seven Saints	A2	WB
Goliath And The Dragon	A2	A-I
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The		For.
Greyfriars Bobby	A1	BV
•Guns Of The Black Witch		A-I
Gun Fight	A1	UA
Gun Street		UA
•Guns In The Afternoon		MGM
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
Hand In Hand	A1	Col.
•Hand Of Death		Fox
•Happy Thieves, The		UA
•Hatari		Par.
•Hell Is For Heroes		Par.
•Hellions		Col.
•Hemingway's Young Man		Fox
Herod, The Great	B	AA
Heroes Die Young	A3	AA
Hideous Sun Demon, The		Misc.
Hippodrome		For.
•Hitler		AA
•H. M. S. Defiant		Col.
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Hoodlum Priest, The	A2	UA
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Bamboo, The—RE	A2	Fox
House Of Fright	B	A-I
•House Of Women		WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

• Thank A Fool		MGM
•Innocents, The		Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

Jason And The Golden Fleece		Col.
Jazz Boat	B	Col.
Joker, The	B	For.
•Joseph Desa		Col.
•Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.
Konga	A2	A-I

L

•Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Woman On Earth, The		Misc.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses		For.
•Light In The Piazza, The		MGM
•Lion, The		Fox
•Lion Of Sparta		Fox
Little Angel	A1	For.
Little Shepherd Of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
•Lonely Are The Brave		U-I
Long Rope, The	A2	Fox
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Look In Any Window	B	AA
Loss Of Innocence	A3	Col.
•Lost Battalion, The		A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Mad Dog Coll	B	Col.
•Madison Avenue		Fox
Magdalena	C	For.
Magic Boy, The	A1	MGM
Majority Of One, A		WB
Make Mine Mink	A3	For.
Man In The Moon	A2	For.
Man-Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marriage-Go-Round	B	Fox
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col
•Merrill's Maurauders		WB
Midnight Story, The—RE	A2	U-I
Mighty Crusaders, The	A1	For.
Millionairess, The	B	Fox
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Misfits, The	B	UA
•Mr. Hobbs Takes A Vacation		Fox.
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
Monster Of The Piedras Blancas, The		Misc.
•Moon Pilot		BV
Morals Squad		Misc.
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		W
•Murder, She Said		MGM
•Mutiny On The Bounty		MGM
•My Geisha		Par.
•Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Naked Jungle, The—RE	A2	Par.
Neapolitan Carousel	A2	For.
Night Affair		For.
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A3	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.

O

Okefenokee		Misc.
Ole Rex	A1	U-I
On The Double	A1	Par.

113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
104 **MILLIONAIRESS, THE**—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
115 **SANCTUARY**—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
SILENT CALL, THE—D-63m.—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
107 **STOPOVER TOKYO**—MD-100m.—(CS; DC)—Robert Wagner, Joan Collins, Edmond O'Brien—4869 (9-27-61)—Fairly interesting meller—Reissue
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
125 **UPSTAIRS AND DOWNSTAIRS**—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has rewley for draw
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes
Dec. **TWO LITTLE BEARS**—(CS)—Brenda Lee, Eddie Albert

COMING

ADVENTURES OF A YOUNG MAN—(CS, DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—John Agar, Paula Raymond
HEMINGWAY'S YOUNG MAN—(CS; DC)—Richard Beymer, Susan Strasberg
INNOCENTS, THE—Deborah Kerr, Michael Redgrave
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS-DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS-DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SATAN NEVER SLEEPS—(CS; C)—William Holden, France Nuyen, Clifton Webb
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
SWINGING ALONG—(CS; DC)—Tommy Noonan, Pete Marshall
20,000 EYES—Gene Nelson, Merry Anders, James Brown
TENDER IS THE NIGHT—(CS; DC)—Jennifer Jones, Jason Robards, Jr., Joan Fontaine
WOMAN HUNT—Steve Peck, Lisa Lu

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Rober Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marquee power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6101 **EXODUS**—MD-213m.—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
6134 **EXPLOSIVE GENERATION, THE**—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6104 **FACTS OF LIFE, THE**—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6102 **FIVE GUNS TO TOMBSTONE**—W-71m.—James Brown, Della Sherman—4790 (2-28-61)—Average western—Zenith
FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6103 **FRONTIER UPRISING**—W-68m.—James Davis, Nancy Hadley—4790 (2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-8-61)—Lower half filler—Zenith
GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6107 **HOODLUM PRIEST, THE**—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90j.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6105 **MISFITS, THE**—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6106 **OPERATION BOTTLENECK**—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
POCKETFUL OF MIRACLES—C-136m.—(Panavision TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6029 **POLICE DOG STORY, THE**—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61)—Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mailyn for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **DEAD TO THE WORLD**—Rudy Talton, Jana Pearce
Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
Dec. **SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus

COMING

BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
CHILDREN'S HOUR, THE—Audrey Hepburn, Shirley MacLaine, James Garner—Mirisch
GERONIMO—(TC)—Chuck Connors
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
HAPPY THIEVES, THE—Rita Hayworth, Rex Harrison
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SAINTLY SINNERS—Don Beddge, Ellen Corby
SERGEANTS 3—(TC; Panavision)—Frank Sinatra, Ruta Lee, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-28-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
FLOWER DRUM SONG—MU-133m.—(Panavision, C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
5104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made In Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6110 **TOMBOY AND THE CHAMP**—D-92m.—(EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
NO MAN IS AN ISLAND—Jeffrey Hunter
OUTSIDER, THE—Tony Curtis, Miriam Colon
PHANTOM OF THE OPERA, THE—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
UGLY AMERICAN—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-26-61)—Interesting dramatic fare on world of politics
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
MAJORITY OF ONE, A—CD-153m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs.
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—5583 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-21-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; Dyali-Scope)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English
151 **WORLD BY NIGHT**—NOV.-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING

152 Jan. **SINGER NOT THE SONG**—(CS; C)—Dirk Bogarde, John Mills, Mylene Demongeot—England
158 Feb. **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

COMING FEATURES IN ORDER OF RELEASE

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
COUCH, THE—Grant Williams, Shirley Knight
GYPSY—(TC)—Natalie Wood, Rosalind Russell

One-Eyed Jacks	A3	Par.
One Hundred And One Dalmatians	A1	BV
One Plus One	A3	Misc.
Operation Bottleneck	A2	UA
One, Two, Three		UA
•Only Two Can Play		Col.
•Operation Camel	A1	A-I
Operation Eichmann	A3	AA
•Outsider, The		U-I

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
Pepe	A1	Col.
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
Picnic On The Grass		For.
•Pigeon That Took Rome, The		Par.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Police Dog Story	A1	UA
Portrait Of A Mobster	B	WB
Portrait Of A Sinner	B	A-I
Posse From Hell	A2	U-I
Primitive Paradise		Misc.
Private Lives Of Adam And Eve, The	B	U-I
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon		For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7		For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Rocket Attack, U. S. A.	A3	Misc.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Roses For The Prosecutor		For.
Rue De Paris	A3	For.

S

•St. George And The 7 Curses		UA
•Sail A Crooked Ship		Col.
•Saintly Sinners	A1	UA
•Samar		WB
Sanctuary	B	Fox
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Serengeti Shall Not Die	A1	AA
Sergeant Was A Lady, The	A1	U-I
•Sergeants 3		UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Sex Kittens Go To College	B	AA
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The		WB
•Six Black Horses		U-I
•Snake Woman	A1	UA
Sniper's Ridge	A2	Fox
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
•Something Wild		UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
Squad Car	B	Fox
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Stopover Tokyo—RE	A1	Fox
Summer And Smoke	A3	Par.
Summer To Remember, A		For.
Sun Lovers Holiday		Misc.

•Susan Slade	A3	WB
•Sweet Bird Of Youth		MGM
•Swinging Along		Fox
Swiss Family Robinson	A1	Misc.
Sword Of Sherwood Forest	A1	Col.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
•Tender Is The Night		Fox
Terror Of The Tongs	B	Col.
Tess Of The Storm Country	A2	Fox
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Baghdad, The	A1	MGM
•13 West Street		Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
•3 Stooges Meet Hercules, The		Col.
Three Worlds Of Gulliver	A1	Col.
Throne Of Blood		For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
Tomboy And The Champ	A1	U-I
To Hell And Back	A2	U-I
•Too Hot To Handle		AA
•Too Late Blues	B	Par.
Tormented, The	A2	AA
•Touch Of Mink		U-I
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Tunes Of Glory	A3	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
•Twist Around The Clock		Col.
•Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
Two Way Stretch	A2	For.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA
Upstairs And Downstairs	A3	Fox

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Violent Summer, The		For.
Virgin Spring, The	A3	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

Wackiest Ship In The Army, The	A1	Col.
•Walk On The Wild Side		Col.
•War Hunt		UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Three		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Where The Boys Are	B	MGM
White Christmas—RE	A1	Par.
White Warrior, The	A2	WB
•Who's Got The Action		Par.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
Wizard Of Baghdad, The	A1	Fox
•Woman Hunt		Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB

X

X15, The		UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Love		For.
Young One, The	A3	Misc.
Young Savages, The	A2	UA

Z

Zotz!		Col.

COMING FEATURES IN ORDER OF RELEASE

HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
LOVERS MUST LEARN—(TC)—Troy Donahue, Suzanne Pleshette
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-1-61)—Spectacle programmer for action spots—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-1)—Another nudist colony exposition—Brenner
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller—Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made In Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made In Brazil—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitable gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program meller—Filmservice Dist. Corp
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—48672 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
ROCKET ATTACK U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and artspots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—Sordid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made Import on union activity—Valiant
ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—Richard Gordon Associates
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Phillppe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots In censor-free areas—Dubbed In English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has Its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing Import—Films Around The World
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley. Int
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly Interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in Engilsh—Exclusive Int. Films

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BREATHLESS—D-89-m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" Import Is for adults in art spots—English titles—Films Around The World
CHEATERS, THE—D-117m.—Pascale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley-Int.
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous Import—English titles—Zenith-Int.
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Almee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair Import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

DAS DRIEMAEDERLHAUS—DMU-102m.—(AgfaColor)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Rochemont
ROSES FOR THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

FATE OF A MAN—D-101m.—Sergei Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino
MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO
GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art, specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
VIRGIN SPRING, THE—D-88m.—Max von Sydow, Brigitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimer Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union
SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1960-'61 and 1961-'62 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1960-61 and 1961-62, product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Oct.
	George Raft Story	Dec.
6016	Herod The Great	Dec.

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
	Journey To The Seventh Planet	Dec.

Columbia

517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tongs	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
	Mysterious Island	Dec.
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'Clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
	Sail A Crooked Ship	Nov.
	Hellions	Nov.
	Belle Sommers	Dec.
	Mysterious Island	Dec.
615	Scream Of Fear	Sept.

MGM

105	Gorge	Jan.
107	Magic Boy	
108	Cimarron	Dec.
109	The Village Of The Damned	Jan.
110	Where The Boys Are	Dec.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
	The Wonders Of Alladin	Dec.
	The Four Horsemen Of The Apocalypse	Jan.
	The Light On The Plazza	Feb.
	Ben Hur	

PARAMOUNT

6004	The Savage Innocents	Feb.
6007	Cinder Fella	Dec.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Dec.

20th-Fox

037	Legions Of The Nile	Dec.
050	Tess Of The Storm Country	Feb.
054	The Wizard Of Baghdad	Dec.
056	Flaming Star	Jan.
101	Marriage-Go-Round	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fierest Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
	Swinging Along	Nov.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
	Bachelor Flat	Jan.
	Madison Avenue	Jan.

United Artists

6018	Cage Of Evil	July
6019	By Love Possessed	
6029	Police Dog Story	Dec.
6101	Exodus	Dec.
6102	Five Guns To Tombstone	Jan.
6104	The Facts Of Life	Jan.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Feb.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	Mar.
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6115	The Minotaur	April
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	You Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6131	Paris Blues	Oct.
6130	Secret Of Deep Harbor	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
	Dead To The World	Nov.
	X-15	Nov.
	West Side Story (Road Show)	Oct.
	One, Two, Three	Dec.

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
	The Sergeant Was A Lady	Nov.
	Back Street	Nov.
	Flower Drum Song	Dec.

Warners

003	The Sins Of Rachel Cade	April
006R	Miracle Of Our Lady Of Fatima, The—RE	
007	The Sundowners	Dec.
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	Dec.
159	Roman Spring Of Mrs. Stone	Jan.

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Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGERS WANTED, drive-in or conventional theatres. Experienced, top salary. **Call WA 7-5850 or WA 5-4173 or write PO Box 146, Doylestown, Pa.** (1213)

DRIVE-IN THEATRE MANAGERS wanted for key locations. Excellent salaries and opportunities to qualified applicants. We are also willing to train men with ambition, who lack experience. **Please reply to BOX A1129, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: MATURE, SOBER, reliable man as manager N.Y. City area theatre. Knowledge all phases theatre including simple bookkeeping, publicity, concession. Must state salary desired and references. **BOX B1129, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER: 18 years experience, first run, conventional theatres. Experienced all phases, including newspaper ads, concessions, booking, etc. Promotion minded. Married, sober, best of references. Want to relocate. **BOX C1129, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

OUR EXPANSION program has created several openings for experienced drive-in theatre managers. If you qualify and want a job at top salary with top benefits, write to **GENERAL DRIVE-IN CORP., 480 Boylston St., Boston 16, Mass.—attention Personnel Manager.** (1129)

THEATRE MANAGER WANTED for new theatre being constructed on lower east side of Manhattan. Must have exploitation and advertising experience. High starting salary for right man. **GEORGE HATTEM, 302 Broadway, Brooklyn 11, New York.** (1213)

MANAGER: Has 18 years experience in promotion, advertising, exploitation and house management. Bronx or Manhattan location. References. **BOX A126, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

JOB WANTED as Assistant Manager, Projectionist or Personnel Supervisor for one or more theatres. Over 30 years experience. Good references. Do not use liquor in any form. **W. WOOLSEY FRAZIER, 423½ Shawnee, Leavenworth, Kansas.** (126)

ASSISTANT MANAGER now available. Familiar with operation and promotion. Steady, sober, bondable and will relocate. Write **BOX 313, Verdi, Nevada.** (126)

WOMAN MANAGER, 15 years experience as cashier, bookkeeper, office manager and manager. Likes theatre work. A-1 references. Self-supoorting. Free to travel. **MARIE GREINER, 42 W. Bridge St., Catskill, N. Y.** (126)

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor 317 North Broad St., Phila. 7, Pa.**

Now!

While they last, Help YOURSELF to Experience at the special, reduced price of $4.00!

(Formerly $7.50)

236 BIG PAGES

of Theatrical Advertising Know-How . . . . .



100's of illustrations

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MOTION PICTURE EXHIBITOR
BOOK SHOP
317 North Broad St., Phila. 7, Pa.
Philadelphia 7, Pa.
Enclosed $ ..... for ..... copy(s)
SHOWMANSHIP in ADVERTISING
Ship postpaid to:
Name .....
Address .....
.....
(No. C.O.D.'s In Canada add 25¢ — Foreign 50¢)

Here's the new

TWIST

for Bigger Box Office!

The Stars, the Music...
and the Personalities
who started it . . . in
Paramount's

"HEY, LET'S TWIST!"

filmed at New York's world-famous Peppermint Lounge

Red-Hot for "dating!"

Sizzling with pre-sell...and the

TEASER TRAILER

is ready Now!...

FREE from **N.S.S.!**

Sell 'em in Advance with scenes from *"Peppermint Lounge"* the TEMPLE OF TWIST! Shots of JOEY DEE ...the original *"Rajah-of-Twist"* The PEPPERMINT LOUNGERS...and their *Twist-provoking-Tunes!*

Start Selling TODAY!...with FREE TEASERS from

National Screen Service

MOTION PICTURE

EXHIBITOR

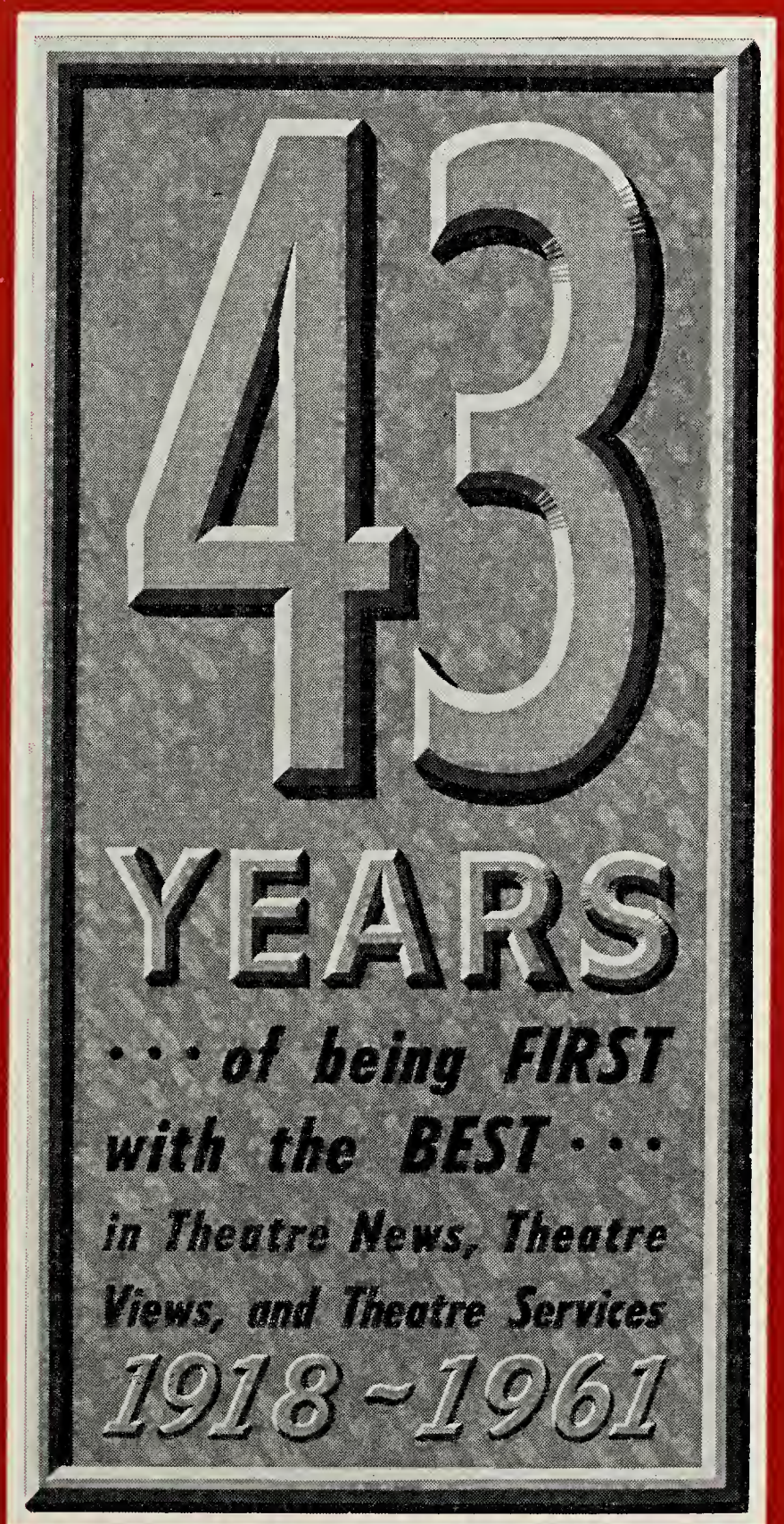
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 20, 1961 Volume 67 Number 2

IN THREE SECTIONS • THIS IS SECTION ONE



MPAA Exec Urges Uniform Taxes

(See Page 6)

El Paso Adopts Code Of Ethics

(See Page 10)

MOTION PICTURE EXHIBITOR marks 43 years of service to the motion picture industry with this anniversary issue and takes the opportunity to wish all a joyous holiday season.

A Look At The 1962 Product Picture . . . see page 14



A STRANGE
NEW EXPERIENCE
in *Shock*
from JACK CLAYTON
Director of "Room At The Top"

20th Century-Fox presents

DEBORAH KERR
the Innocents

Adapted for the screen by
WILLIAM ARCHIBALD and TRUMAN CAPOTE
from HENRY JAMES'
masterpiece of macabre love,
"The Turn of The Screw"

BE FOREWARNED!
In your own interests see this picture from the very beginning to the mind-stunning end!

co-starring
PETER WYNGARDE · MEGS JENKINS · with MICHAEL REDGRAVE as THE UNCLE · and PAMELA FRANKLIN · MARTIN STEPHENS as "The Innocents"

Produced & Directed by JACK CLAYTON · Executive Producer ALBERT FENNELL



20th Century-Fox warmly congratulates THE EXHIBITOR On Its 43rd Anniversary!

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: William M. Schary, 375 S. Crescent Heights Blvd., Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 2

DECEMBER 20, 1961



A DOUBLY JOYFUL OCCASION

THIS ISSUE of MOTION PICTURE EXHIBITOR represents a doubly joyful occasion for us. It is the proper time of the year for all of us here to wish all of you there the most joyful of holiday seasons and the happiest and most prosperous of New Years.

The other reason for our light-headed feeling is that this issue represents our own 43rd anniversary. For 43 years now, MOTION PICTURE EXHIBITOR has been doing all it could to serve the motion picture industry. We have made a lot of friends in that time, and we are proud of them all. We've stepped on some toes as well, and we're not sorry for that either.

Certainly, 43 years is a long time. The industry today would hardly be recognizable to a fellow whose last exposure to it was back in 1918. But the odds are good that one of the questions he'd be sure to ask is the same regardless of what the year might be: How are the pictures?

Yes, if there has been any single constant factor in this industry whose twists and turns on all fronts are hard to follow, it is the pictures themselves. It was true in the past, it is true today, and it will be true tomorrow that we will rise or fall by the quality of the entertainment we put on our screens.

That is why we have taken the occasion of our 43rd anniversary to take a company-by-company peek into our 44th year. What we see, we're happy to share with our readers. Therefore, beginning on page 14, the anniversary section, as you will see, is devoted to product, and the prospects for the future seem bright indeed.

We'll have our problems in 1962, that is for sure. But we'll have our triumphs as well. It will be as good a year as our combined efforts will make it.

So on the occasion of this doubly happy event, we'd like to dedicate our next 43 years to the same folks we have tried to serve in the past 43—you our readers. Thanks for your past support; we hope to warrant your future confidence.

MERRY CHRISTMAS AND HAPPY NEW YEAR.

"OPTIMISTS IN A DECLINING MARKET"

AT THE RECENT Allied Theatre Owners convention in Miami Beach, Fla., the motion picture industry's trade press was honored for the first time in its existence. As the saying goes, "Love Finally Comes to Andy Hardy."

The trade press also has been active in its own behalf, attempting to show the sometimes shortsighted folk who control this industry's destiny that they miss a great deal when they fail to take advantage of trade press readership.

"Variety" recently has been carrying a series of advertisements pertaining to the value of trade paper advertising in selling motion pictures. Don Mersereau, general manager of "Boxoffice," recently sent us an editorial from his publication, titled "Underselling Begets Underselling." In it, publisher Ben Shlyen asks, *"How can producer-distributors expect exhibitors to book or be enthused to the point of exerting more effort in promoting pictures that the producer-distributors themselves show no interest in advertising or selling?"* A mighty potent question, we say. How indeed?

Perhaps the spotlight should be turned on the very people who constantly decry the lack of attention theatremen pay to their films.

Let's take the three ABC papers in the industry since the first of the year and examine the film advertising they carried. The results are surprising.

Allied Artists placed 38 pages across the board, an average per paper of slightly less than 13; Columbia averaged 19 pages per paper; MGM, 70; Paramount, 29; 20th-Fox, 54; United Artists, 34; Universal, 38; and Warners, 11. These averages by themselves mean little, but here comes the punch line.

The following list indicates the number of pictures in release during 1961 from each company, but not given a single individual ad during the year in any of the trade papers by the producer-distributor. Allied Artists had 16 such features; Columbia, 16; MGM, seven; Paramount, four; 20th-Fox, 29; United Artists, 27; Universal, 13; and Warner Brothers, 11.

Exhibitors are not mind readers. If a picture is not worth telling them about through advertising, why should they be expected to buy and play it? Only the motion picture industry seemingly ignores the value of the Audit Bureau of Circulation, which guarantees the authenticity of circulation figures and provides real proof of readership.

There is much talk about too many trade papers. Yet MOTION PICTURE EXHIBITOR did try to do something about it by merging SHOWMEN'S TRADE REVIEW into MPE, resulting in a saving to advertisers of many thousands of dollars.

Back in the issue of Aug. 30, we said editorially: *"An informed industry is strong."* We pointed out that the first six months of 1961 showed an across the board trade paper decline in advertising of 377 pages from the previous year. Then, too, on Feb. 1, we had editorialized on the subject, "What If There Were No Trade Press?" How many times is the trade press asked to break this or that story of a promotion, clarifying an industry problem, signing a star or a bright new face, etc. Again we ask, "What If There Were No Trade Press?"

It all brings us full circle back to Miami Beach and the Allied convention. We can still hear the words of Allied President Marshall Fine, who cracked, "We are to honor the trade press belatedly, the industry's optimists in a declining market."

Serving the Reader First—Which Serves the Advertiser Best

Jennifer Jones

Jason Robards, Jr.

Joan Fontaine

Tom Ewell



In the tender moments of the night SHOULD LOVE BE ALL THERE IS?

20th Century-Fox presents

F. SCOTT FITZGERALD'S

Tender Is The Night

CO-STARRING

CESARE DANOVA · JILL ST. JOHN · PAUL LUKAS · HENRY T. WEINSTEIN · HENRY KING · IVAN MOFFAT

PRODUCED BY · DIRECTED BY · SCREENPLAY BY

COLOR by DE LUXE CINEMASCOPE



A Distinguished Motion Picture in the Box Office Tradition of the "The Hustler" and "The Comancheros"!

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Don Baker, Loew's Theatres home office publicity-advertising staff, became the father of a son born to Mrs. Baker on Dec. 10.

Obituaries

Alain Joseph Beach, 46, Paris, France, film executive and son-in-law of prominent Hartford, Conn., resident **Goodwin Beach**, died suddenly in the French captital. Born Alain Joseph, he adopted the Beach name at the time of his marriage to **Miss Mary Goodwin Beach.** At the time of his death, Beach, assisted by his wife, had been working with English dialogue for a number of French film exports. He was the first American soldier to be dropped on French soil by parachute during World War II.

Jack Kalmenson, long time Pittsburgh branch manager for Warner Brothers, and brother of Warners' executive vice-president **Ben Kalmenson**, died in Pittsburgh of a heart attack. He is survived by his wife and two other brothers.

Leo V. Seicshnaydre, 59, veteran in film distribution in New Orleans, died on Dec. 7 of a heart attack. He started his career in distribution while in his teens with the now extinct Josiah Pierce and Sons exhibition and distribution firm in New Orleans. Later, he served with A.C. Bromberg Attractions. When Republic opened a New Orleans office, he was named manager and remained in that post until Republic closed down. Then, Seicshnaydre, **Joy N. Houck** and Associates organized Howco Pictures of Louisiana. He served as president of the organization, and then sold his interest to Houck, continuing as field representative. At the time of his death, he was regional salesman for Don Kay Enterprises. He is survived by his widow, two sons, his mother, a grandchild, two sisters, and four brothers.

James H. Skeffington, 75, veteran Springfield, Mass., theatre, executive, died at his Springfield home. In 1920, he was named assistant manager and treasurer of the Fox Theatre Corporation, Springfield, later becoming manager of the old Fox Nelson Theatre, which was to be renamed the Art Theatre. He also managed the Jefferson and the Strand. He retired from active business life in 1957.

Sidney Weis, 86, former San Antonio theatre manager and one-time owner of the Old Opera House, died recently in Savannah, Ga., where funeral services were conducted. Weis brought **Sarah Bernhardt** and other theatre greats to San Antonio, and was a former manager for 57 theatres his father owned on the southern circuit. Survivors include a brother and a sister.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 18

MGM Names O'Brien To Exec-V.P. Position

NEW YORK—Robert H. O'Brien has been elected executive vice-president of Metro-Goldwyn-Mayer, Inc., it was announced by president Joseph R. Vogel.

In making the announcement, Vogel said: "The newly-created post which we have asked Mr. O'Brien to assume is the natural result of the continued growth and expanding interests of our company in the whole field of entertainment, not only at the studios in California, but throughout the world.

"I am gratified that the company will now have the benefit of his wide knowledge and experience in this increased area of executive responsibility."

O'Brien has been vice-president and treasurer of MGM since August, 1957, and is a member of its board of directors and executive committee. Previously, he had been a director and financial vice-president of American Broadcasting Company-Paramount Theatres, Inc., and a member of its executive committee. He also served as executive vice-president of American Broadcasting Company and, earlier, an officer of Paramount Pictures, Inc.

His career also has included service as a member of the Securities and Exchange Commission, and as director of the Public Utilities Division of the Securities and Exchange Com-

BROADWAY GROSSES

"El Cid," "Babes" Open Big

NEW YORK—The opening of strong holiday product perked up Broadway despite bad weather.

"THE COMANCHEROS" (20th-Fox). Paramount reported the last nine days, including the seventh week, at $16,000.

"BABES IN TOYLAND" (Buena Vista). Thursday through Sunday, Radio City Music Hall, with stage show, drew $116,000. First week tally was fine $170,000.

"BACHELOR IN PARADISE" (MGM). Capitol had a fifth week of $13,000.

"KING OF KINGS" (MGM). Loew's State reported the 10th hard ticket week at $25,000.

"SUMMER AND SMOKE" (Paramount). The fifth week at DeMille held at $13,000.

"EL CID" (Allied Artists). The first hard ticket week at the Warner, with only nine performances, reported a very strong $40,000.

"SPLENDOR IN THE GRASS" (WB). Victoria reported the 10th and last week at $11,000.

"PARIS BLUES" (UA). The sixth week at the Astor was recorded at $12,000.

"DEVIL AT FOUR O'CLOCK" (Columbia). Criterion reported $14,500 for the ninth week.

"WEST SIDE STORY" (UA). Rivoli still strong with $44,000 in the ninth week.

NT&T Sells "Windjammer"

BEVERLY HILLS, CALIF.—Eugene V. Klein, president of National Theatres and Television, Inc., announced that an agreement had been signed for the sale of the motion picture "Windjammer" and certain Cinemiracle equipment and assets by NT&T and two of its subsidiaries to Cinemiracle International Pictures Inc., a company in which Cinerama, Inc., has a major interest.

The sale price was $1,250,000 plus additional revenues which may be realized from certain future Cinemiracle pictures.

Klein also stated that Cinerama, Inc., and NT&T were holding further talks relative to future expanding exhibition of the wide-screen process in NT&T's theatres.





Shown at the National Allied convention in Miami, left to right, are Irving Dollinger, National Allied executive, presenting an award for producer Walt Disney, and Irving H. Ludwig, president of Buena Vista Distributing Corporation, who accepted the award; Marshall Fine, president, National Allied, presenting an award to Paula Prentiss,





MGM star, who was voted top new personality; Charles Okun, Coca-Cola representative who was instrumental in arrangements for Allied's banquet, sponsored by Coca-Cola; Arthur Krim, president, United Artists, accepting an award as "man of the year" from Ben Marcus, National Allied board chairman.

MPAA Exec Urges Uniform Tax Code

Tells House Unit-Income In Interstate Activity Subject To Double Levy Under Existing Confusion

WASHINGTON, D.C.—In a statement delivered to the House Special Subcommittee on State Taxation of Interstate Commerce, Herbert J. Erlanger, secretary, MPAA tax committee, said it was urgent that a uniform definition of taxable income and its apportionment among states be adopted to ease the taxation burdens on businesses engaged in interstate transactions.

Pointing out the inequity in the present system of interstate taxation, Erlanger said that "under existing variances in apportionment rules, state income taxes apply to more than 100 percent of the income of the corporation."

"The basic reason for this," he continued, "is that no uniform definition is used by all states of 'income' attributable to a particular state."

Continuing with his statement, Erlanger said that "the clearest example of a state taxing income not attributable to it occurs where the taxpayer is required to include in the computation that income which is derived from foreign countries. Such income obviously bears no relation to any particular state, with the possible exception of the state in which the head office of the corporation is located.

"In many states where our member companies have branch offices, the apportionment rules require that not only intrastate income but also some interstate income must be included. Obviously, to include 100 percent of the interstate income gives rise to multiple taxation. Even where a lesser percentage is required to be included, it is possible that greater than 100 percent of the income of that branch is subject to taxation in the states in which it operates. Were each state precluded from requiring the inclusion of more than 50 percent of the interstate business, no income would be taxed more than once. The same result would follow if the receiving state were only permitted to require the inclusion of 25 percent of the interstate business and the shipping state permitted to require the inclusion of 75 percent of the interstate business. At present there is no uniform standard in this area.

"The identical problem arises in the case of rentals to television, where the program is broadcast to an interstate market. The 'sending' state may consider the entire income as apportionable to it since the program originates there, whereas the 'receiving' state may consider part of the income as apportionable to it since a portion of the viewers reside there. Thus, more than 100 per cent of the income is potentially taxable.

"Turning to the property factor, many inconsistencies appear, both actual and potential. Presently, at least one state requires the capitalization of leased property in determining the property factor. Another major state does not include leased property. Several states require that notes and accounts payable not due within a year be capitalized even though the motion pictures which will be made with that money may not be completed for several years and the money may not have been borrowed within that state.

"An even greater potential problem arises in our case due to the fact that the rental property does not remain permanently in one state. The physical inventory of our member companies includes motion picture prints which are rented to theatres in every state. A print is normally used in more than one state during the course of a year. In which state is the print to be included as part of the property factor, since it was used to produce revenue in each of the states? Some easily applied uniform method of apportionment should be agreed upon so that no overlapping results."

Pay-TV Congressional Pot Kept At Boil By Harling

NEW YORK—Philip F. Harling, chairman, Joint Committee Against Pay TV, in a recent letter to Rep. Dale Alford (D., Ark.), chairman of the House Small Business Subcommittee, said exhibitors are prepared to present "the people's side" of the pay tv controversy at any time.

Harling also informed Alford that the joint committee had planned to testify until it was announced that recent hearings would not discuss pay tv. However, Harling stressed that it was Alford himself who injected the pay tv discussion into the proceedings.

Veteran Exhib Sells Last Two Theatres

ST. LOUIS—Although Charlie Goldman has given up his last two theatres and will no longer be an exhibitor, he will still be active in the film business. "It's in my system and I couldn't give it up," he said.

Goldman and his partner, Julius Leventhal, began in the business 42 years ago this month with a small theatre as 6303 Clayton Road. "It was a really small theatre—complete with a pot bellied stove," he remembered.

Up until seven or eight years ago, the two partners bought and booked for 15 theatres locally. Recently, they have run only the Senate and Harlem, which have been taken over by Harry Wald and Malcolm Meyer, respectively.

"But I'm definitely not through with the film business," Goldman said. "I intend to stay active on the Employee Welfare Fund, in the Variety Club, to visit the MITO, and to work with the WOMPIs whenever they need me. And most of all I do want to thank every one in the film industry for making these last 42 years so fascinating and wonderful."

Fox Maps '62 Plans

WASHINGTON, D.C.—Robert L. Conn, 20th Century-Fox sales cabinet member, arrived here to preside at the sales and distribution meetings for 14 branch managers and six advertising-publicity directors, at which he was to outline the company's sales policy release schedule for the first six months of 1962.

The sales executive announced that 20th-Fox would release one, and in some instances, two major films each month. Conn also outlined the "influential center openings" planned for "The Innocents."

German To Be Feted At Charity Luncheon

NEW YORK—William J. German has been selected by the executive committee of the motion picture division of the Federation of Jewish Philanthropies as the guest of honor at the special industry luncheon at the Astor Hotel on Jan. 18, 1962, it is announced by Barney Balaban, honorary chairman; Leo Jaffe, chairman; and Harry Mandel, associate chairman. The luncheon, which will wind up this year's Federation drive, will be attended by outstanding figures from the motion picture industry.

German, president of the company which bears his name, has long been associated with the industry in numerous capacities and has been active in every charitable drive sponsored by the industry. His philanthropic efforts have long been heralded throughout the entertainment field. Among the organizations in which he has actively participated as a director, chairman or member are: Variety Tent of New York; Motion Picture Pioneers; The Salvation Army Association; Academy of Motion Picture Arts and Sciences; St. Vincent's Hospital Society; Museums of Modern Art and Natural History; Cardinal's Committee of the Laity; Joint Defense Appeal; American Jewish Committee; Catholic and Jewish Actors Guild; American Theatre Wing; American National Theatre Association.

He is also a director of Seaboard Associates, the Will Rogers Memorial Hospital and other important business and philanthropic organizations.

A record turn-out is anticipated for the luncheon.

WOMPI Chairmen Set

CHARLOTTE—Mrs. Myrtle Parker, president, Association of Women of the Motion Picture Industry, announced the appointment of the following committee chairmen to serve during 1961-62:

Membership chairman: Mrs. Margaret Irby, Memphis; by-laws chairman: Miss Jane Elle Moriarty, New Orleans; extension chairman: Mrs. Mary Hart, Jacksonville; publicity chairman: Mrs. Viola Wister, Charlotte; nominating chairman: Miss Joan Shields, Toronto, Canada.

Special committees have been set up with the following chairmen appointed:

Public relations chairman: Miss Florence Long, Toronto; Will Rogers chairman: Mrs. Frankie English, Atlanta; rules and regulations of awards chairman: Mrs. Mable Guinan, Dallas; ways and means chairman: Mrs. Bonnie Steward, Memphis; 1962 convention chairman: Miss Mary Heueisen, Kansas City.

Glen Alden Seeks Swift

NEW YORK—RKO Theatres, and its parent, Glen Alden Corp., announced their intention to acquire Swift Manufacturing Co., Columbus, Ga.

Albert A. List, Glen Alden president, said the company has already purchased 30 percent of Swift's outstanding shares, and that an offer to Swift stockholders to buy stock at $109 a share has been made. Glen Alden paid $109 a share for the earlier block.

Acquisition is contingent on GA getting at least 80 percent of Swift's stock by Jan. 3, 1962.

GILT-EDGED

from

PARAMOUNT

for a

GOLDEN SHOW SEASON, 1961-62

The world's top producers, stars and directors have come together at Paramount to make films of such built-in values and peerless qualities that they may truly be described as gilt-edged... backed as always by creative Paramount merchandising that leads the motion picture industry to new paths of showmanship.

AUDREY HEPBURN in
BREAKFAST AT TIFFANY'S
A Jurow-Shepherd Production
Co-starring GEORGE PEPPARD
TECHNICOLOR®

ELVIS PRESLEY in
BLUE HAWAII
A Hal Wallis Production
TECHNICOLOR®
and PANAVISION®

SHIRLEY MacLAINE
YVES MONTAND
EDWARD G. ROBINSON
BOB CUMMINGS in
MY GEISHA
A Sachiko Production
TECHNICOLOR® and WIDE SCREEN

LAURENCE HARVEY
GERALDINE PAGE in
SUMMER AND SMOKE
Hal Wallis' production of
Tennessee Williams' play
TECHNICOLOR®
and PANAVISION®

JERRY LEWIS as
THE ERRAND BOY
A Jerry Lewis Production

ROMY SCHNEIDER
KARL HEINZ-BÖHM in
FOREVER MY LOVE
Produced and Directed by
Ernst Marischka
TECHNICOLOR®

JOHN WAYNE · HARDY KRUGER
RED BUTTONS
ELSA MARTINELLI
MICHELE GIRARDON in
HATARI!
Produced and Directed by
Howard Hawks TECHNICOLOR®

WILLIAM HOLDEN
LILLI PALMER in
THE COUNTERFEIT TRAITOR
A Perlberg-Seaton Production
TECHNICOLOR®

...and many more in production...all GILT-EDGED from PARAMOUNT for a Golden Future!

TOO LATE BLUES • ESCAPE FROM ZAHRAIN • HELL IS FOR HEROES THE MAN WHO SHOT LIBERTY VALANCE • WHO'S GOT THE ACTION? • MY SIX LOVES • THE PIGEON THAT TOOK ROME • A GIRL NAMED TAMIKO • SIEGE OF SYRACUSE AND "HEY, LET'S TWIST!"

Dallas Teen-Age Film Review Board Spurs Public Interest In Good Pix

DALLAS—The Dallas Teen-Age Motion Picture Review Board put out the welcome mat for several foreign exchange students at a recent screening, it was announced by Mrs. Roderic B. Thomas, chairman, Texas Motion Picture Board of Review, sponsor of the young group.

Guest observers at the regularly scheduled monthly screening were Lena Mavroukaky, an exchange student from Greece; Vre Haefliger, from Switzerland; Rosalie Terheyden, of the Netherlands; Alfredo Pachel, a teenager from Equador; a young man named Claes Lauritzen, from Sweden; and Mariko Okutsu, from Japan.

Enthusiastic about the occasion which resembled a junior assemblage of the U. N. were the 30 regular teen member hosts of the board which represents 15 Dallas High Schools. Membership consists of a boy and girl from each of the following high schools: Adamson, Bryan Adams, Crozier Tech, Highland Park, Hillcrest, Kimball, North Dallas, Rylie, Samuel, South Oak Cliff, Sunset, Thomas Jefferson, Woodrow Wilson, as well as representatives from two parochial schools, Jesuit and Ursuline.

Screened was Universal's "Flower Drum Song" which was selected last month by members of the teen board. The film was heartily acclaimed by the youngsters who gave it an Adult-Young People classification rating. The exchange students appeared to agree with the Review Board in their rating and expressed themselves freely about the popularity of American films abroad.

The boys and girls look at coming attractions in the screening room of Inter-state Theatres who help sponsor the program. The youths have shown great interest during the six years it has been in operation and the exhibitor group admits their discussions of movies previewed have helped to sell many movie tickets in Dallas. The purpose of the project is to create word of mouth conversation among the teen-agers to encourage attendance for the good, wholesome films that come to the city.

The group's serious attitude in discussing movies shows that they have much knowledge about the production of motion pictures as lively talks after previews attest. They are free to criticize and praise alike, and often are outspoken in expounding on the good and bad points of a film. In many instances their reviews appear in school newspapers.

NT Opens New Drive-In

PHOENIX, ARIZ. — The Thunderbird Drive-In Theatre here, the first of a number of new theatre construction projects to be launched by National Theatres under its new expansion program, will open tomorrow (Dec. 21) with a gala Hollywood-type premiere.

Jerry Lewis' newest Paramount film comedy "The Errand Boy" will premiere at the opening.

The deluxe $600,000, 1,050 car drive-in marks the first drive-in theatre that National Theatres has actually constructed from the ground up.

On hand for the opening will be NT's Eugene V. Klein, president, Irving H. Levin, Robert W. Selig, William H. Thedford, Ernest Sturm, and J. Walter Bantau, construction head.

Buffalo Gets Ski-Dek; Schine Predicts Expansion

BUFFALO—The world's first Ski-Dek Center, nearing completion on the site of the former Riverside, will open Wednesday, Jan. 17. Ski-Dek brings the ski slope indoors by means of a giant incline with a rapidly moving surface that has been specially treated to duplicate the feel underfoot of two inches of powdered snow on a perfect base.

This surface travels up hill, and as the skier skis on it, the effect is the same as being on an actual snow-covered slope. The Buffalo Ski-Dek Center will be the product of more than $3,000,000 spent in research by the Ski-Dek corporation, a division of Schine Enterprises. G. David Schine, president of the corporation, predicts that 1,000 ski centers will be in operation with the next two years in the United States and abroad. Buffalo was chosen as the site of the first Ski-Dek Center on the basis of a nationwide survey. The western New York area has shown the greatest increase in skiing participation in the country during the past three years.

NT Shifts Personnel

BEVERLY HILLS, CALIF.—Jesse Chinich, National Theatres' chief film buyer, announced a realignment of the film buying and booking department.

Chinich appointed Gordon Hewitt to serve as advisor and consultant to northern California, northwest, inter-mountain, and midwest districts.

Dan Polier will be in charge of the southern California buying and booking department, with Fred Friedman as his assistant.

Columbus Review Unit Uncertain Of Powers

COLUMBUS, O.—New city film review board met in its initial organizational session in an atmosphere of uncertainty over what it can and should do to halt the showing of obscene movies.

The board is believed to be the first of its kind in Ohio. It lacks any precedent upon which to base its operations and faces the difficult task of determining what steps it can take which are legally enforceable.

R. Patrick West, attorney, chosen chairman, told members that the only way the board can become operable is to feel its way but not "to go charging off like a bunch of vigilantes." West will serve until Dec. 31, 1962. A similar term will be served as secretary by Mrs. Robert Frakes, housewife. Chairmen are forbidden to succeed themselves.

Police Chief George Scholer welcomed the board members as "assistants" to the vice squad. He said he still prefers full censorship. He noted that of four recent arrests made of operators of "obscene" films, two were convicted and two dismissed. Safety Director Albert Giles said his department is at the disposal of the board but that the members "should stand on their own." He urged that suspected movies should be viewed as soon as possible and that the board not wait for complaints. City Attorney Russell Leach distributed copies of state and city anti-obscenity laws and a Supreme Court case to members. Next meeting will be held Dec. 21 at which time specific details of the board's functions will be decided.

Ed McGlone, RKO city manager, is the sole industry representative on the board.

Tight Obscenity Rein Urged

HOLLYWOOD—A suggestion was made to California Governor Edmund G. Brown recently that he strive for stronger laws against obscenity. The suggestion was made by the industry committee on "nude" pictures, who, at the same time, pledged their support of existing obscenity laws.



Seen at the invitational press preview of U-I's "Lover Come Back," are, left to right, Philip Gerard, Universal's Eastern ad-pub director; Joseph B. Rosen, regional manager; Russell V. Downing, president, Radio City Music Hall; F. J. A. McCarthy, Universal's assistant general sales manager; and Harold Saltz, Universal's New York branch manager. Preview was at New New York's RKO 58th Street Theatre.

THE SCREEN'S BIG SPECTACLE FOR EASTER 1962!

THE LAST DAYS OF SODOM AND GOMORRAH

STARRING

Stewart Granger · Pier Angeli · Stanley Baker · Rossana Podesta · Anouk Aimee

Produced by GOFFREDO LOMBARDO · Directed by ROBERT ALDRICH

A TITANUS Production in Wide Screen and Eastman COLOR

Now in Release in English-Language and Subtitled Versions

SOPHIA LOREN Best Actress Award Cannes Film Festival in TWO WOMEN

Directed by VITTORIO DE SICA • Produced by CARLO PONTI • An EMBASSY PICTURES Release

---

THE CARPETBAGGERS

BASED ON THE FABULOUS BEST SELLER BY HAROLD ROBBINS. To be filmed in 1962 in Hollywood, Reno, New York with an ALL-STAR CAST!

American Premiere — Little Carnegie Thea. (N.Y.) — Xmas!

NO LOVE FOR JOHNNIE

Starring PETER FINCH

Winner—Best Actor Award—Berlin Film Festival, 1961

A Rank Organization Production • An Embassy Pictures Release

JOSEPH E. LEVINE presents a MARTIN RANSOHOFF Production

starring

KIM NOVAK · JAMES GARNER · TONY RANDALL

in

BOYS' NIGHT OUT

co-starring

Janet Blair · Patti Page · Jessie Royce Landis

Howard Morris · Anne Jeffreys and HOWARD DUFF

Directed by MICHAEL GORDON · A Kimco-Filmways Picture

An M-G-M Release · CINEMASCOPE and METROCOLOR · NOW IN PRODUCTION!

E FOR EMBASSY ...AND E FOR ENTERTAINMENT FOR EVERYONE!

Whether it's adventure,
comedy, drama,
or spectacle...
Embassy Pictures has it!
Presented by Joseph E. Levine
for the best box office
returns in your
theatre for 1961-1962!

ALL ITS WONDERS READY FOR CHRISTMAS 1961!

THE WONDERS of ALADDIN

starring DONALD O'CONNOR

An MGM Release in Cinemascope and Eastman COLOR

Now in production... the screen's most talked-about 3-star, 3-director attraction!

BOCCACCIO '70

Starring SOPHIA LOREN · ANITA EKBERG · ROMY SCHNEIDER

Directed by VITTORIO DE SICA · FEDERICO FELLINI · LUCHINO VISCONTI

Produced by CARLO PONTI An Embassy Pictures Release in Eastman COLOR

I MARRIED A PSYCHIATRIST

Based on the current best seller by Louise Pfister
As told to Frances Spatz Leighton

To be produced in association with HARRIET PARSONS

Screenplay by RICHARD MORRIS (Author of the current Broadway smash, "The Unsinkable Molly Brown")

WHAT EVER HAPPENED TO BABY JANE?

Based on the exciting suspense novel by HENRY FARRELL

To be Co-produced with THE ASSOCIATES and ALDRICH CO.

Produced and Directed by ROBERT ALDRICH

El Paso Exhibs Okay Code Of Ethics; Classification Plan Wins Approval

EL PASO, TEX.—A five point code of ethics worked out at a conference with women's subcommittee for the El Paso Chamber of Commerce received full, wholehearted support of local exhibitors, thereby apparently confining a campaign headed by a justice of the peace against "filth" to magazines and newsstand publications.

The code, drafted at a conference of the audio-visual subcommittee of the women's section of the Chamber of Commerce and representatives of theatres within the city limits, is as follows:

"In order to offer the people of El Paso a more knowledgeable choice of good theatre entertainment, we the theatre managers of El Paso suscribe to the following code of ethics:

"1. We will advertise the age suitability of each movie according to some recognized rating service, such as Parents' Magazine or the Parent-Teacher Association magazine.

"2. We will not show 'objectionable' scenes in trailers (previews) of coming attractions on the family fare bill.

"3. We will not show movies with adult age limits on the same bill with family fare.

"4. We will not allow minors under 18 admittance to adult fare.

"5. We will choose the less sensational mats for our advertising."

Mrs. William J. Reynolds and Mrs. John Swegler headed the subcommittee. The exhibitors present represented the three indoor theatres, the Crawford, Colon, and Valley, and six drive-ins, the Cactus, North Loop, Del Norte, Bordertown, Fiesta, and Trail. Mrs. Reynolds said she was notified by Interstate circuit city manager John Paxton that he and other Interstate officials were busy with inventory and unable to attend the conference.

Ralph F. Calderon, manager, Colon, Valley, and Cactus, acted as spokesman for the exhibitors at the meeting.

Mrs. Reynolds explained the purpose of the meeting and stated that "it was called to discuss the problems of questionable movies. If you will advertise the good movies, we will do everything we can to encourage attendance. We are prepared to offer you a code of ethics that we hope you will observe."

The exhibitors at the meeting promised their cooperation after exacting a provision that the women publish on the amusement pages of the local newspapers, on the same pages the pictures are advertised, their own ratings of pictures scheduled for showing.

The exhibitors in turn had a specific complaint of their own which they presented to the women's subcommittee. They said youngsters in the city cause great damage to the theatres by all sorts of vandalism, cutting seats and otherwise damaging property. They urged help of parents in curbing such conduct.

Technicolor Honors Vets

BEVERLY HILLS, CALIF.—Fifteen Technicolor Corporation employees are being honored at a luncheon on Friday. Each of the honorees, including President John R. Clark, Jr., has been with the company for 25 years.

This year's quarter-of-a-century men are Thad R. Brooks, Jr., Robert G. Buckley, Clark, Raymond Doll, Roger G. Herron, Stuart C. Kelman, Earl D. Knettles, M. C. McGinnis, Jr., Frank X. Schreiner, Leslie Scott, Fred Sigle, Roland Spengler, Clare A. Terry, E. Merlin Thayer, Henry T. Wilkinson.



Harry Mandel and his wife, along with Mr. and Mrs. Matty Polon, attended a Twist Party at New York's Peppermint Lounge, celebrating completion of production on Paramount's forthcoming "Hey, Let's Twist."

"Connection" Distrib Appeals Deletions

NEW YORK—Films around the World, distributor of the film version of Jack Gelber's stageplay, "The Connection," appealed before a triumvirate of the N. Y. State Board of Regents for reversal of a decision of the Motion Picture Division of the N. Y. State Education Department calling for deletions in the film.

Members of the committee viewing the film were Edward Warburg, Carl Pforzheimer, and Joseph McGovern. Charles A. Brind, counsel for the Regents, and Louis M. Pesce, director, Motion Picture Division of the State Education Department, were also present.

The deletions called for by the Education Department are the use of a four-letter word synonymous with "excrement," and a scene showing a magazine photograph of a nude girl in a suggestive pose.

Ephraim London, attorney representing Films Around the World declared that the decision to delete the frequently used four-letter word was not valid because it is a word commonly used by all classes of people, and "freely" employed by top writers. London further stated that the word is used in the film to denote a kind of narcotic. The film is about drug addicts.

London said if the appeal were refused by the committee, the distributor would take his case to the Appellate Division of the State Supreme Court.

London conceded that Films Around the World would remove the "objectionable" nude sequence, if a decision allowing the use of the allegedly offensive word were reached.

UA Circuit To Consolidate

BALTIMORE—George P. Skouras, president, United Artists Theatre Circuit, Inc., announced to stockholders the company's intention to conclude a consolidation of its partly-owned subsidiaries in the near future. Skouras said the move would result in savings of $400,000 a year in operating expenses.

As of Aug. 31, the UA circuit had an interest in, directly, or through subsidiaries, 258 indoors and 59 drive-ins in 10 states.

Loew's '61 Earnings Up, Tisch Reveals

NEW YORK—Loew's Theatres earned considerably more in the fiscal year ended Aug. 31 than during the previous year, Laurence Alan Tisch, chairman of the board of Loew's Theatres, Inc., told stockholders at the company's annual meeting in Loew's State.

Tisch stated that the firm's policy of paying all preliminary advertising, promotion, personnel, taxes, and carrying costs for Loew's Hotel projects out of current income, would continue during the current fiscal year.

"While this procedure must, of necessity, reduce current earnings," Tisch said, "there is no doubt that this conservative policy will provide higher earnings in the years ahead."

He viewed the year as one of expansion and development, reaching its climax with the opening, on July 31, of The Summit, New York's first new hotel in 30 years. The success of this project, he reported, was immediate, with occupancy figures high and surpassing the norm for the area. 1962, he stated, will witness the opening of five major Loew's Hotel projects: The Americana of New York (September); The Americana of San Juan and the Regency, Park Avenue, (December); The Howard Johnson Motor Lodge (May); and Loew's Motor Inn (November). The latter motel operations are located on Eighth Avenue in midtown Manhattan.

Tisch announced that a new concessions agreement between Loew's Theatres and American News Company, which became effective Sept. 1, provides for greatly increased revenues.

It was announced to the meeting that the Federal Communications Commission had approved the sale of New York radio station, WMGM, owned by Loew's Theatres Broadcasting Corporation, a subsidiary, to the Storer Broadcasting Company.

Government Thanks ACE

NEW YORK—Arthur J. Goldberg, Secretary of Labor, has sent a letter to Emanuel Frisch, chairman, American Congress of Exhibitors, thanking ACE for its offer of assistance to the President's Committee on Youth Employment.

In mid-November, President Kennedy informed the nation of the very grave problem in finding suitable employment for the youths of America.

In an effort "to bring the nation's attention and resources to bear on this vital national problem," he appointed Secretary of Labor, Arthur J. Goldberg as chairman of the committee.

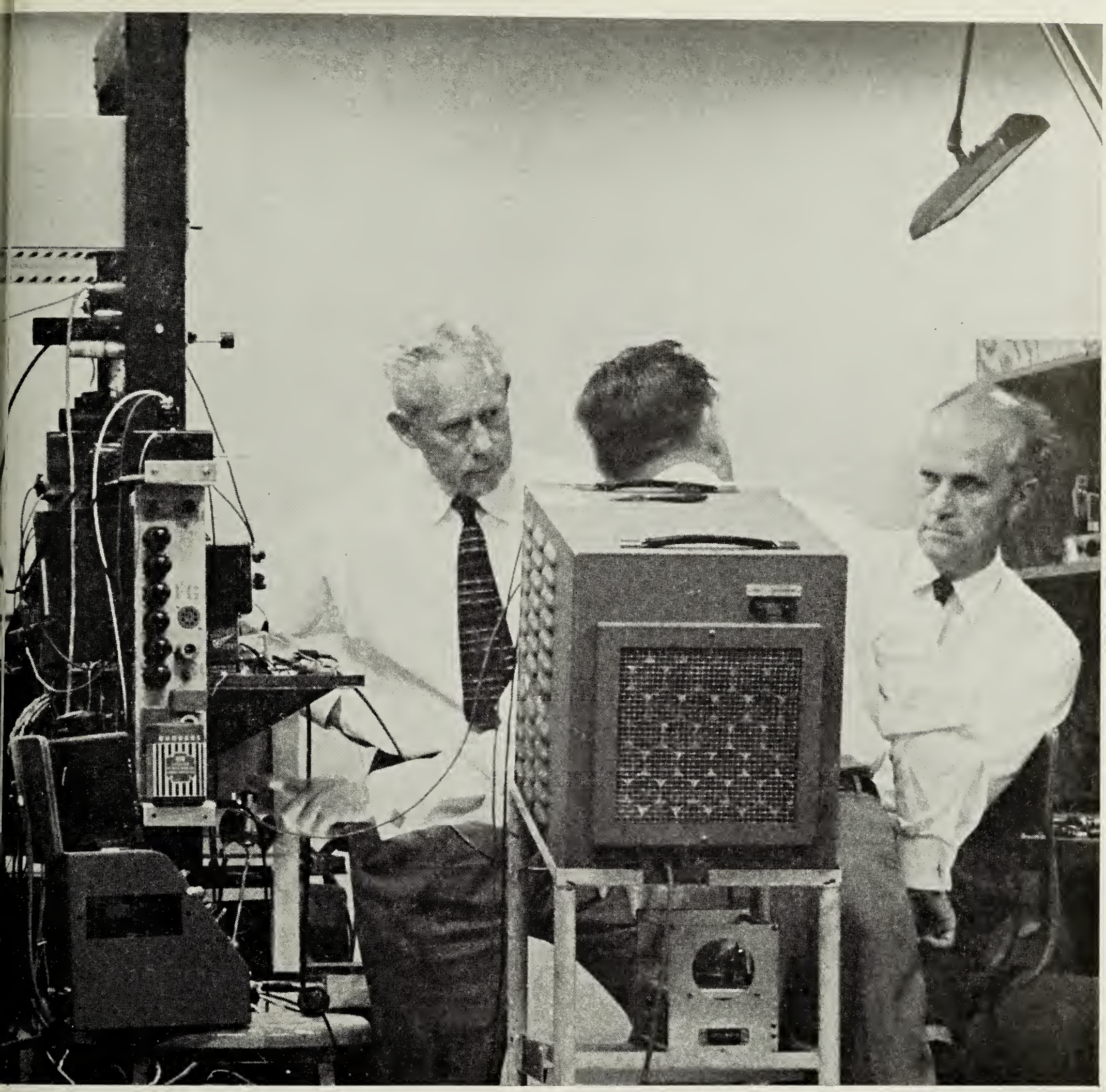
Immediately thereafter, Frisch wrote to the Secretary offering the cooperation and assistance of exhibitors throughout the country.

"Victim" Loses Code Appeal

NEW YORK—A decision by the MPAA Production Code authority to deny a seal of approval to the British film, "Victim," which deals with homosexuality, has been upheld by the association's Production Code Review board.

Budd Rogers, president, Pathe America Distributing Corp., who appealed the decision, said "Victim" would be released in February without the seal. He also said that "Victim" was refused the seal because the film speaks of homosexuality rather than making subtle suggestions regarding the problem.

An MPAA spokesman denied this allegation by saying "Victim" was prominently homosexual, in violation of British laws against films dealing with sex aberrations.



Their after hours talk is all about you

Solving problems related to all types of film processing is their business. Out of their discussions also come ideas for saving you time—and money. Forty-five years of experience mean superior quality and service—plus dependability.

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CORPORATION

SERVING THE PROFESSIONAL AND HOME MOVIE INDUSTRY OF THE WORLD · HOLLYWOOD · NEW YORK · LONDON · PARIS · ROME

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Old-Fashioned Showmanship No Good In Age Of Jets, Rockets—Bellfort

MIAMI BEACH, FLA.—Joe Bellfort, of National Screen Service, speaking at Allied's Convention, said our way of life has been altered so radically in two decades that it's no wonder the motion picture industry has had its problems in trying to adjust to the change.

He said the times, people, and entertainment market have undergone such vast change that a "devastating blow" has struck the "heart of our business."

Emphasizing the need to reassess "old fashioned showmanship" methods, Bellfort noted that NSS, in a period when they are beset by dwindling revenues, due to closing of theatres, part-time operations, and extended runs, are looking forward with optimism as they overhaul the executive structure, "placing the administration in the hands of young executives, and leaving the policy reins in the experienced hands" that created the organization.

It has been noted that one of National Screen's big problems is exemplified by a Loew's State theatre that played "Ben Hur" for a couple of years, rendering it impossible for National Screen to serve trailers.

Bellfort further stated that NSS is analyzing their service methods, "department by department, exchange by exchange," in order to find ways of serving exhibitors better. "It won't all happen in a day," he said, "but it's in the works . . . a Herculean task . . . necessary to the proper serving of our industry, in which we have abiding faith for the future."

Continuing on a theme of optimisim, Bellfort cited the motion picture trade press as "the industry's optimists," who "raise their combined editorial voices to battle impending censorship, to fight untenable taxes, and to give aid to exhibitors in fighting the battle of the boxoffice."

Concluding his talk, Bellfort reminded the exhibitors that "you can't fight the competition of free entertainment with propeller-driven planes and one-ton bombs in an era that features jet-propulsion and rockets to the moon."

NSS Urges Exhibitors To Use Teaser Trailers

NEW YORK—Stressing the fact that teasers on many of the attractions from major distributors are available free from National Screen Service, a mailing piece has been distributed to all exhibitors by NSS, encouraging them to request teasers from NSS exchanges. A postage-paid return card accompanies the mailing piece, permitting exhibitors to check the companies on whose product they wish to receive teaser trailers.

Joseph Bellfort, NSS general sales manager, pointed out that, despite the fact that these teasers are made available from various companies on many of the big pictures, not all exhibitors take advantage of this potent advertising medium. Bellfort added, "Production companies go to great expense to produce these teaser trailers, and make them available to the theatres. The fact that they are offered at no charge to the theatre should certainly provide an added inducement for their use. In an industry which traditionally is built on showmanship, the failure to utilize advertising material, even when it is offered gratis, is a dereliction of duty to the box office.



James R. Velde, United Artists vice-president in charge of domestic sales, left, and Fred Goldberg, UA's executive ad-pub and exploitation director, check over promotion material for "The Magic Sword."

N.C. Prison Inmates To See Crime Films

RALEIGH, N. C.—The North Carolina State Prison Commission has decided to let inmates of the state's prison system see motion pictures dealing with crime.

Meeting at Raleigh, the commission rescinded a former policy which provided that for use in the prisons, "No pictures shall be selected that are known to feature crime."

The action was taken after Al Wadford, recreation director for the prisons, said the policy has been hard to administer because it left a "very narrow area" of films that could be selected. He said movies have been "a big morale factor" and that "we get a real good selection of movies."

Lee Bounds, assistant director of the Institute of Government at Chapel Hill, N. C., told the commission that the new policy even may be beneficial to prisoners because many films "that do feature crime" have "a moral" that might help inmates.

It was Bounds who presented the recommendation that the old policy be scrapped.

Motion pictures are shown to honor and "A" grade inmates of North Carolina's prisons every Saturday and on holidays.

Theatre Named For Danz

SEATTLE—"The John Danz Theatre in Bellevue" will be the name of the new theatre nearing completion in Bellevue, Washington.

In making the announcement, L. H. Sutton, manager, Bel-Vue Theatre, said he is "most pleased that the Eastside's fine new theatre will bear the name of John Danz."

Danz, continued Sutton, "was one of Seattle's most outstanding philanthropists, and certainly one of the most successful and active owners and operators of motion picture theatres in the entire Northwest." His rise to prominence could be likened to a Horatio Alger story.

The NSS mailing piece listed as distributors whose teaser trailers are available from NSS exchanges: Buena Vista, Metro Goldwyn Mayer, Paramount Pictures, United Artists, Universal-International.

"Taras Bulba" Boasts Plenty Of Horse Flesh

NEW YORK—Harold Hecht's production of "Taras Bulba," starring Tony Curtis and Yul Brynner, could be one of United Artists all-time top grossers, as well as one of the industry's biggest hits, Fred Goldberg, UA's executive director of advertising, publicity, and exploitation, declared here.

Goldberg spoke at a trade press conference with Hecht, who had just returned from Salta Argentina, where his $7,000,000 color epic had recently completed principal location-filming. Hecht had the cooperation of the Argentine government, which allowed use of part of its large standing cavalry. The employment of 3,000 expert riders and horses in the United States would have cost $10 million. "Taras Bulba" is based on Nikolai Gogol's novel of the Cossack war for freedom in the 16th century. The picture will be a UA Christmas release in 1962, according to James R. Velde, UA's vice-president in charge of domestic sales. Hecht revealed that, exclusive of actors salaries, he had spent $3,000,000 in Argentina, where a second photographic unit still at work and will wind up the end of this month, depending on the rains.

When Hecht modestly said he was five days over schedule, Goldberg who had visited the set in Salta, pointed out that the producer had to overcome a railroad strike—which deprived him of his cavalrymen for eight days—as well as quick-changing weather.

To outfox the changing skies, director J. Lee Thompson had three different setups ready at all times—one for good weather, one for overcast, and a third for rain.

A highlight of the press conference was the presence of famed photographer Ernst Haas, who was one of the four special still photographers assigned to the Salta location—in addition to the two regular unit still lensmen—Ted Allan and Marvin Newton.

Haas showed color slides and black-and-white stills of "Taras Bulba," which spotlighted the picture's giant scale. Next, Goldberg narrated some silent "home movie" footage taken on location which presented excellent views of the thousands of horses employed and the palace built on a hill overlooking the plains. Besides Haas, other still photographers included Inga Morath, Gordon Parks, and Cal Bernstein. Joe MacDonald, incidentally, is the "Taras Bulba" cinematographer.

"Taras Bulba" has resumed filming in Hollywood with an eight to 10 week shooting schedule. All interiors and stunt footage will be made in Hollywood.

Loew's Theatres Prepare Mid-Winter Film Festival

NEW YORK—The managers, division managers, publicists, and executives of Loew's New York Theatres met at the company's Summit Hotel to discuss plans for a Loew's Mid-Winter Film Festival to be launched with the Christmas attraction. The festival, designed as a "Salute to Loew's Patrons," will last from eight to 10 weeks, during which an exceptionally strong series of attractions has been booked.

In addition to the sales heads of the distributing companies whose attractions are included in the festival, Ernie Emerling, Loew's Theatres advertising head, invited the following advertising representatives: Dan S. Terrell and Jack Foxe, MGM; Fred Goldberg, UA; Martin Davis and Joe Friedman, Paramount; and Jonas Rosenfield, Jr., and Robert Ferguson, Columbia.

TOHO wishes you

A Merry Christmas and A Happy New Year

TOSHIRO MIFUNE



Voted Best Actor
at the 22nd Venice
International Film
Festival
for his performance
in Kurosawa's
"Yojimbo."

HIDEKO TAKAMINE



Voted Best Actress
at the 5th San Francisco
International Film Festival
for her portrayal
of a deaf-mute wife
in
"Happiness of Us Alone."

Starring Toshiro Mifune:

"Sanjuro," a Film, with suspense and thrills, the sequel to Akira Kurosawa's "Yojimbo."



Starring Hideko Takamine:

"Happiness of Us Alone," one of the most heart-warming tales ever told; it speaks of love between a deaf-mute couple.



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1962—A YEAR OF PROMISE

It is a newsman's less than happy task at the end of each year to predict the future, based on the events of the past. He must find the trends by sifting through a storehouse of headlines and happenings of 12 months which he, like his reader, would just as soon forget.

We are great trend-searchers in the motion picture industry. The temptation to see a bright tomorrow as the clouds of a foggy today drift into the past is irresistible. Most of us are eternally optimistic. Perhaps this is our strength; perhaps it is our weakness.

Each year raises its own questions, provides its own answers. Storm elouds gather and are either dissipated by prompt and proper action or drench the industry in a torrent of regrets.

The year fast slipping into history had many such clouds, raised many such questions. The answers lie somewhere in 1962, and our failure or success at solving these problems lies in how prompt and proper our actions will be in the year ahead.

It is easy to bog ourselves down in legal wrangling and intra-industry battles, but our business is entertaining millions. How well or how poorly we do that job will, in the final analysis, be the measure of our strides forward to a new greatness or our limping retreat to a new obscurity.

Too many of 1961's headlines reveal a deep public concern over some of the fare being exhibited on theatre sereens. The cry of the censor is heard in the land, and we must not be deaf to it. Motion pictures are being aimed at an increasingly sophisticated public. Films are being made for mature-minded adults, and that is to the industry's credit. But the screen's new maturity is accompanied by the need for new responsibility as well. Maturity and smut are not synonymous. The motion picture industry must eooperate fully in efforts to rid it of those elements whose lack of taste would endanger freedom of the screen for all.

The following pages are dedicated to the domestic product headed for theatres in 1962. It is true that a successful motion picture today has a grossing potential unmatched by past achievements. It is just as true that when they took away the ceiling on grosses, they removed the floor as well. The penalties for failure are equally gigantie.

Our success is dependent upon every one of the many varied operations involved in producing, distributing, and exhibiting eaeh feature. We must find the common ground of understanding and fair play among ourselves. Then together, we can work to stimulate the public's enthusiasm. Bickering is a luxury we ean no longer afford.

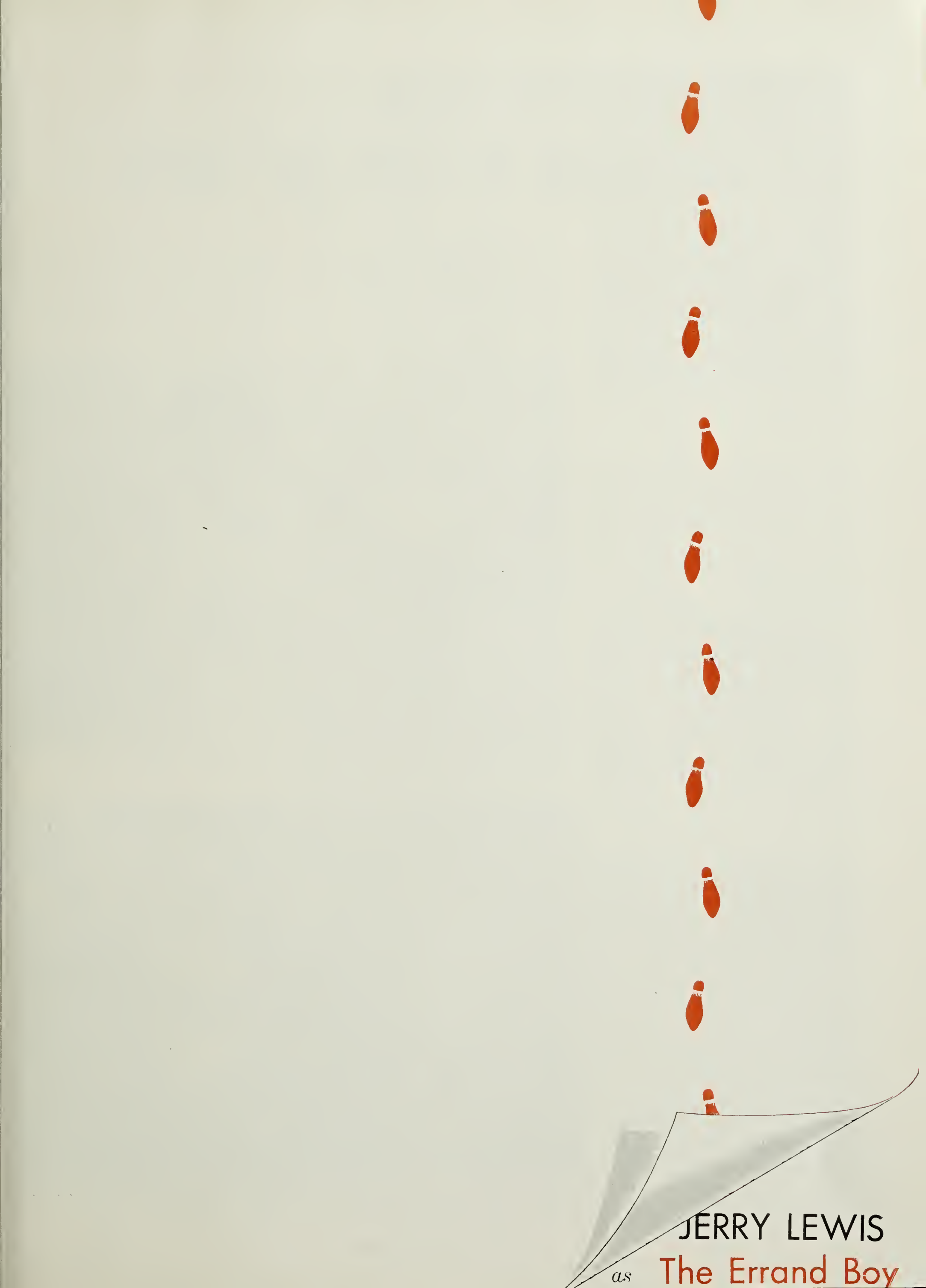
To please everyone with as subjective a commodity as film entertainment is an impossible task. It is also a worthless goal, since you can be assured that the film which would please all would be seen by none. However, an examination of the product detailed on the following pages company by company indicates schedules of variety and vitality.

The adult, the family, the child—all should be able to find films to their taste. It is hoped they will also be able to find taste in their films.

Exhibition is the arm of the industry extended in friendship toward the public. It is heartening, in recent months, to see the theatremen of this nation finding new and better ways to work together with each other and with production and distribution.

To express confidence in the future of the motion picture industry is a noble sentiment. But you ean't bank sentiment. Motion pictures in 1962 must be "better than ever." Motion pictures in 1963 must be even better than that. To stand still is to move backward.

We still have a long way to go, but we may well be on the right road. We deal in dreams when we buy and sell films. Dreams of adventure, romance, comedy, drama. It's a great business, that of "the dream merchant."


JERRY LEWIS
as The Errand Boy

UNIVERSAL-INTERNATIONAL

GOLDEN FLOW OF HITS

Universal-International's Golden Anniversary program of releases, bringing together the industry's leading stars and the finest production talents to provide a continuous flow of outstanding box office attractions, offers the greatest domestic grossing potential of any film program in the 50-year history of the company, Henry H. "Hi" Martin, vice-president and general sales manager told the company's branch managers, sales managers and salesmen at their series of four regional sales meetings in New York, Chicago, Dallas and San Francisco.

Martin pointed out that his high enthusiasm for 1962 was based not alone on his own evaluation of these individual pictures, but on exhibitor reaction at the invitational showings in Dallas, Chicago and Toronto of "Flower Drum Song" and "Lover Come Back," the first two Golden Anniversary releases; and also on exhibitor reaction to the 55-minute product reel which presented highlight scenes of "The Outsider," "Cape Fear" and "Lonely Are the Brave."

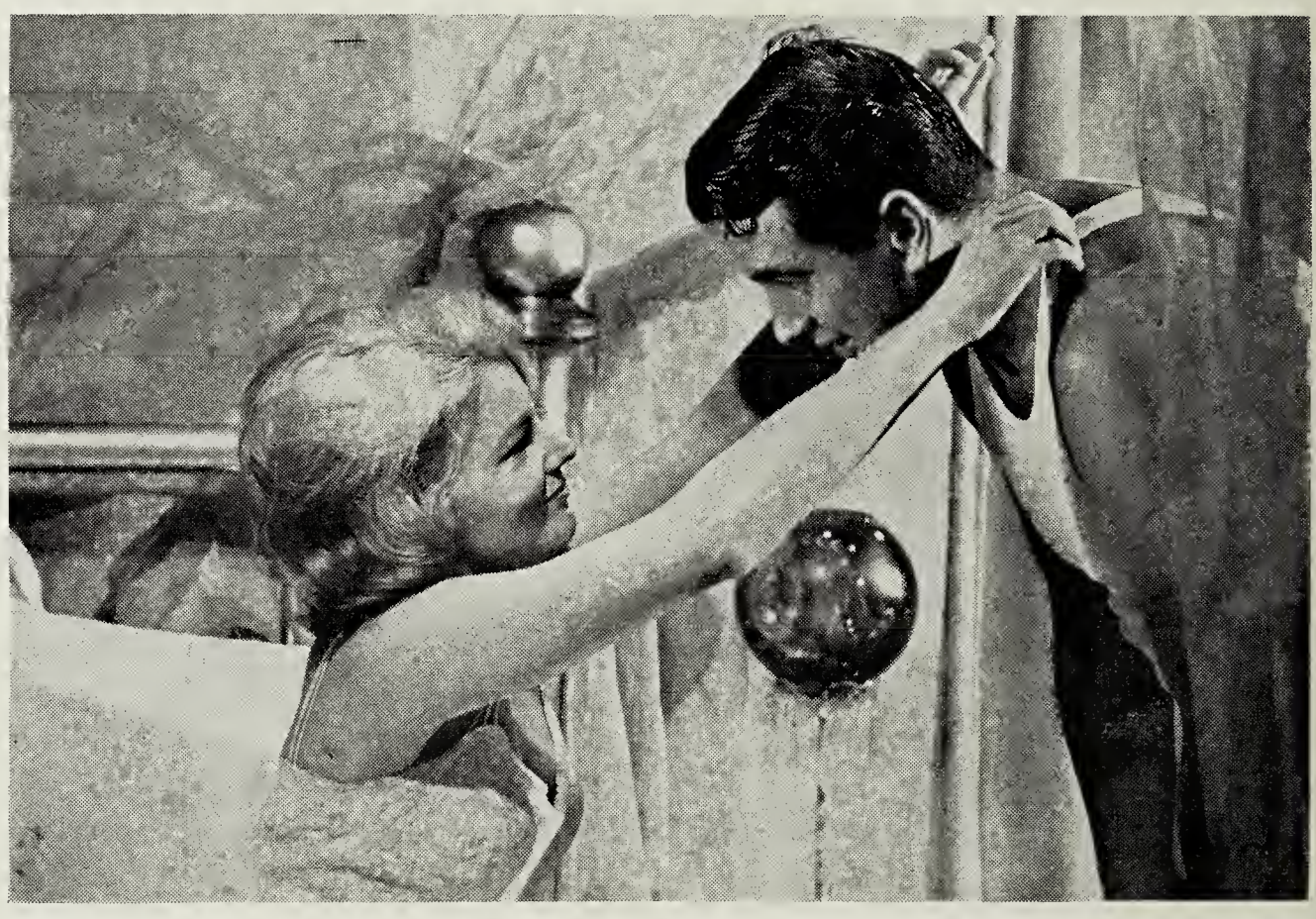
Martin further pointed out that in addition to these outstanding attractions, the anniversary year would also see equally impressive productions as "That Touch of Mink," "The Spiral Road," "The Phantom of the Opera," the recently acquired "The Day the Earth Caught Fire," the general release of "Spartacus" and possibly John Huston's production—"Freud."

These are Universal's Golden Anniversary pictures. With the exception of "The Phantom of the Opera," which is currently shooting in England at the Hammer Productions Ltd. studios, and "Freud," which is shooting in Munich, major shooting on all these pictures is completed and in many cases the pictures themselves are completed. Rarely has a company had an entire year's product ready in advance before the calendar year has even started but that is Universal's happy situation.

"Flower Drum Song," which has just completed a successful five weeks pre-release engagement at Radio City Music Hall in New York, opens from coast to coast for the Christmas holidays and it will be Universal's January release. Produced by Ross Hunter in association with Joseph Fields, it is based on the successful Rodgers and Hammerstein stage play. Starred are Nancy Kwan of "Susie Wong" fame, James Shigeta, Juanita Hall, Jack Soo, Benson Fong and Miyoshi Umeki in this musical featuring a dozen well-known Rodgers and Hammerstein tunes. It is, of course, in color.

This will be followed in March by "Lover Come Back," a gay romantic comedy written by Stanley Shapiro and Paul Henning, filmed in Eastman Color, starring Rock Hudson, Doris Day and Tony Randall and co-starring Edie Adams, Jack Oakie and Jack Kruschen. Shapiro is responsible for Universal's parade of record-breaking box office comedies—"Operation Petticoat," "Pillow Talk" and "Come September." This new comedy on which Shapiro also served as co-producer with Martin Melcher, while Robert Arthur was executive producer, is receiving an Academy Award qualifying engagement in Los Angeles starting December 22nd; a series of special New Year's Eve engagements as part of its word-of-mouth campaign; and a Radio City Music Hall engagement in mid-February—all prior to the March release.

"The Outsider," which is scheduled for April release is also receiving an Academy Award qualifying engagement in Los Angeles starting Christmas Day. Its star, Tony Curtis, and its director, Delbert Mann, who won an Oscar for "Marty," are the award-possibilities in this story of Ira Hamilton Hayes, the Pima Indian hero of World War II who participated in the famous Iwo Jima flag-raising. Basically it is the highly-dramatic and human story of a man who was cast in the role of a national



Rock Hudson and Gena Rowlands, shown here, star in Universal Pictures' Far Eastern drama "The Spiral Road." Burl Ives also appears in this color adaptation of the best-selling novel by Jan de Hartog.



James Shigeta, center, introduces his girl friend, Nancy Kwan, and her brother, Victor Sen Young, to Miyoshi Umeki and her father, Kam Tong, at a colorful San Francisco Chinatown garden party. The scene is from Universal's "Flower Drum Song."

hero but could not live up to it, even after an attempt was made to make him realize that he was only the symbol of a hero.

"Cape Fear" is a stark drama starring Gregory Peck, Robert Mitchum, Polly Bergen and co-starring Lori Martin, Martin Balsam, Jack Kruschen, Telly Savalas and Barrie Chase. Based on the novel "The Executioners" by John D. MacDonald it was directed by J. Lee Thompson who directed "The Guns of Navarone." It was produced by Sy Bartlett from a screenplay by James Webb. It will probably be released starting in May.

Tentatively scheduled for June is "Lonely Are the Brave," previously titled "The Last Hero." This is a dramatic and unusual story starring Kirk Douglas, Gena Rowlands and Michael Kane. It was produced by Edward Lewis and directed by David Miller in Panavision.

Cary Grant, Doris Day, Gig Young and Audrey Meadows are starred in "That Touch of Mink," in color and Panavision, another new romantic comedy by Stanley Shapiro—this time written with Nate Monaster. Shapiro again served as co-producer with Martin Melcher, and Robert Arthur was again executive producer. This will probably open in late June or early July and will be very much around in September. Among other things it features a sequence involving the New York Yankees with its stars Roger Maris, Mickey Mantel and Yogi Berra.

"The Spiral Road," also in color, stars Rock Hudson, Burl Ives, and Gena Rowlands. Based on the best-selling novel by Jan de Hartog, it was produced by Robert Arthur and was directed by Robert Mulligan. It is a drama set in the Far East with its background being Java in 1936. It will probably open in August.

John Huston's production of "Freud" which is currently shooting in Munich is, of course, the story of the early years of the world-famous founder of psychoanalysis. Starred are Montgomery Clift, Susanah York, Larry Parks, and Susan Kohner. Huston is serving as his producer and director with Wolfgang Reinhardt as co-producer. No release plan has as yet been made on this picture but it could come within the calendar year 1962.

Hammer Productions has already started production on "The Phantom of the Opera," a color remake of the famous chiller, this time starring Herbert Lom and Heather Sears. Being made in the same lavish vein as the other horror classics made by Hammer for Universal, this carries a production budget of over a million dollars.

"The Day the Earth Caught Fire," which Universal acquired from its British producers, for domestic distribution is a highly unusual and dramatic film that carries a striking note of conviction in what could happen if Russia and the United States were both to explode a 50 megaton bomb at the same time. In the picture, Earth is dislodged from its axis causing widespread climatic disturbances. It is then discovered that Earth has also been deflected from its natural orbit and is moving toward the sun. In these days of preoccupation with thermonuclear explosions and radioactive fallout, "The Day the Earth Caught Fire," presenting another possibility of danger in nuclear testing, is a thoughtful and exciting drama. No special release month has yet been assigned to this picture.

Then of course there will be the regular release of "Spartacus," the widely-hailed Bryna Production and winner of four Academy Awards which stars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis. This is scheduled to start in February, and will be around for a long time after that.



On the right is Tony Curtis as the Pima Indian who participated in the Iwo Jima flag-raising. Scene is from Universal's "The Outsider."



Shoes in hand, Rock Hudson chases after Doris Day in this scene from Universal's romantic comedy, "Lover Come Back."



Kirk Douglas talks with Gena Rowlands in this still from Universal's "Lonely Are the Brave."



Cary Grant and Doris Day are shown here as they appear in a scene from Universal Pictures' "That Touch of Mink."

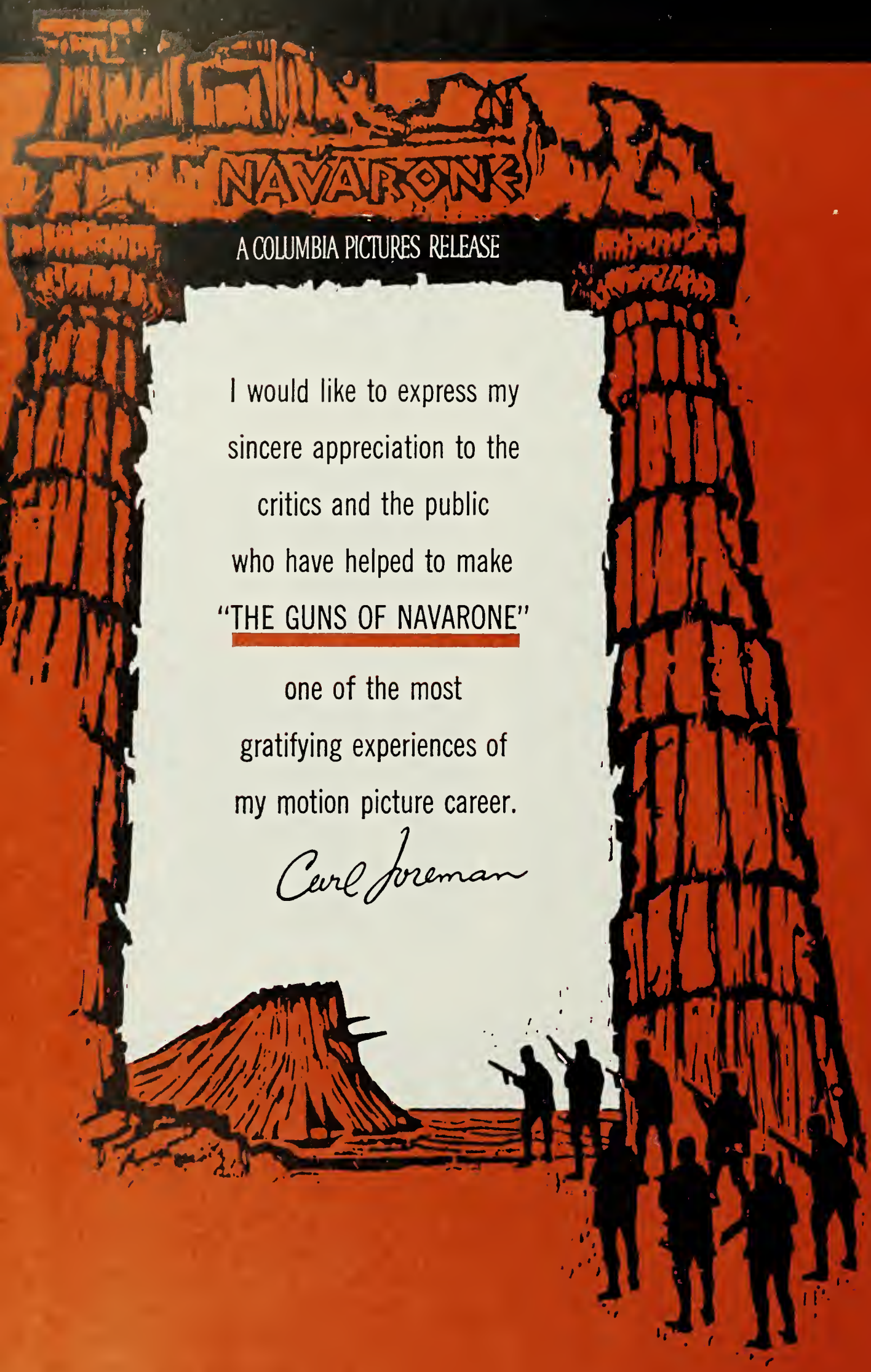


Gregory Peck and Polly Bergen, as they appear in the Universal production, "Cape Fear," a stark drama based on the novel "The Executioners" by John D. MacDonald. Robert Mitchum also appears in this film directed by J. Lee Thompson.

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" 'The Guns of Navarone' could easily be acclaimed as the most exciting battle picture since the end of the war...Do I see Academy's Oscar already taking an interested glance...?"
Alton Cook, *New York World-Telegram-Sun*

"From Alistair MacLean's book, Carl Foreman extracts a true 'motion picture' of majestic visual sweep and stunning dramatic dynamism ...'The Guns of Navarone' is the finest dramatic spectacle of the current year..."
William H. Mooring, *Pittsburgh Catholic*

" 'The Guns of Navarone' will be one of the big guns right on target when 1961 Academy Award prizes are under fire..."
E. B. Radcliffe, *Cincinnati Enquirer*

"Now Carl Foreman has produced a great blockbuster in the class of 'Bridge on the River Kwai'...unexampled grandeur and excitement..." *London (England) People*

"Tautly written, meticulously directed, handsomely produced and magnificently acted, 'The Guns of Navarone' can take its proud place beside the greatest cinema adventure classics."
James O'Neill, Jr., *Washington, D.C. News*

"Dimitri Tiomkin's musical score is touched with inspiration...The camera work of Oswald Morris puts him alongside of Carl Foreman and director J. Lee Thompson as a major contributor to 'The Guns of Navarone,' up to now the most distinguished picture of 1961..."
Harrison Carroll, *L.A. Herald & Express*

"I hereby nominate 'The Guns of Navarone' as a candidate for the year's best picture award and Tony Quinn for best actor. They must be reckoned with at Academy Award time..."
Sam F. Lucchese, *Atlanta Journal*

"The cinema. The real cinema. The great cinema. That is to say, adventure, movement, excitement, great production and background one can see only on the screen. 'The Guns of Navarone' was made to appeal to the greatest number of people, and this objective has been attained..." *France-Soir*

" 'The Guns of Navarone' is a vivid example of where motion pictures have successfully challenged the onslaught of television. In one word, the movie is terrific."
The Shukan Asahi (Japan)

...and our thanks to the many other critics both domestic and foreign for their equally glowing reception to this picture...

WARNER BROTHERS is proud to

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and staff on

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43rd Anniversary.



A scene from "Satan Never Sleeps," starring William Holden, France Nuyen and Clifton Webb.



A scene being shot for Darryl F. Zanuck's "The Longest Day." Film stars many top Hollywood stars.

20TH CENTURY-FOX

GOOD NEWS FOR EXHIBITORS

C. Glenn Norris, 20th Century-Fox general sales manager, says "that he doubts if any other company in the industry will welcome 1962 with greater whole-heartedness, enthusiasm and optimism than we of 20th Century-Fox Film Corporation."

Norris particularly pointed out that 20th greets the new year with gratitude to the theatre owners of this country for their support this year.

"If this statement surveying 1962's prospects is unusually enthusiastic, it is simply because there is so much good news to share with exhibitors," he continues.

"We can authoritatively assure exhibitors that the confidence in this company will in 1962 have not been proven misplaced. Today, under Peter G. Levathes, executive vice-president in charge of production, our studio already has manifested its competency to create motion pictures that fill every requirement for profitable theatre operation.

"I can report on the 1962 feature product with authority, for I have seen, in either completed form or portions of most of the releases for the first half of the year. By mid-February all of our feature attractions for 1962 will have been filmed and the studio will have then embarked on the production of pictures for 1963.

"I need not dwell on either 'Cleopatra' or 'The Longest Day,' for both have proven so newsworthy that hardly a day has passed that they have not been the subject of considerable newspaper and magazine publicity. 'Cleopatra' is the costliest motion picture undertaken by any company and it is our sincere belief that it will prove the highest grossing attraction in the history of all show business.

"We plan to initiate the first road-show engagement of 'Cleopatra,' which is in Todd-Ao, late next Fall. Darryl Zanuck expects to have 'The Longest Day' completed in time for its world premiere next summer.

"Meantime, I have seen Rodgers' and Hammerstein's 'State Fair,' and I am happy to report that it is the finest musical ever made. Everything about 'State Fair' is new, except its title. There is no doubt in my mind that it will effect exceedingly long and profitable runs in every situation.

"In 'State Fair,' we have supplemented established box office stars with relatively new players whom we believe will eventually become stars in their own right. Specifically, I have in mind Ann-Margaret. She is certain to be one of the most popular singing personalities the screen has known since Betty Grable.

"Capitalizing contemporary starpower and supplementing it with new personalities of merit will be a major and continuing effort of this company. In 1962 you will, I am confident, witness the ascension of many of today's relatively new, but competent personalities, to stardom. I urge every exhibitor to support these new personalities with local-level promotions in a style commensurate with the result of their successive development.

"We have quite a few such personalities in 'Bachelor Flat.' Richard Beymer, for instance, is starred in Ernest Hemingway's 'Adventures Of A Young Man.' Later he will co-star in another Jerry Wald production, 'Celebration.'

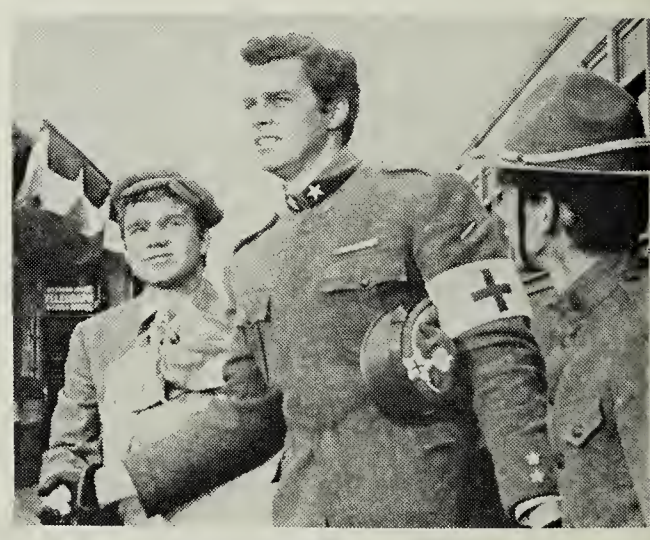
"But, while I am happy to report on the progress we are making in our new talent endeavors, I can assure you that in our 1962 attractions you will find more top box office stars than my company has utilized in any three past years combined. For example, you will see William Holden in four pictures in 1962 and 1963; Paul Newman in three.

"The list of major stars who will headline 1962-63 20th Fox attractions is too lengthy to list here; however, they will head casts consistent with the importance and to realize the box office potentialities of our mighty product.

"Never has my company been in a position of announcing so many pictures based on great stories as we are now. For instance, there is F. Scott Fitzgerald's 'Tender Is The Night' in February; Henry James' 'The Innocents' in March; Jan de Hartog's 'The Inspector' in April, when we will also inaugurate selected pre-release engagements of 'State Fair'; Pearl Buck's 'Satan Never Sleeps' in May; Ernest Hemingway's 'Adventures Of A Young Man' in June; Edward Streeter's 'Mr. Hobbs Takes A Vacation'; Joseph Kessel's tentatively titled 'The Lion'; Stanley Wolpert's forthcoming novel, 'Nine Hours To Rama' (which is now in production in India); Jules Verne's 'Five Weeks In A Balloon,' with Irwin Allen producing; Attorney General Robert F. Kennedy's 'The Enemy Within'; Jackie Gleason's 'Gigot'; William Inge's



"The Inspector," from 20th-Fox stars Stephen Boyd and Dolores Hart.



A scene from "Adventures of a Young Man," with Richard Beymer as Hemingway's Nick Adams.

'Celebration'; Paul Osborne's 'High Wind In Jamaica'; D. H. Lawrence's 'The Lost Girl'; Joseph Mankiewicz's 'Justine'; 'Ride The Ship Down'; E. C. Kucas-Phillips' 'The Greatest Raid Of All'; W. Somerset Maugham's "Of Human Bondage' (completely up-dated); James Joyce's 'Ulysses'; the Gen. Patton Story; C. S. Forester's 'The Battle Of Leyte Gulf'; 'Something's Got To Give' with Marilyn Monroe, an up-dated musicalization of 'A Tree Grows In Brooklyn'; James Michener's 'The Jungle'; 'The Visit' with Ingrid Bergman and William Holden; Vera Caspary's 'Illicit'; 'Watcher In The Shadows' and other outstanding story properties of similar stature. I have mentioned only those properties that have been filmed, that are now in production or in preparation during the next year.

"Actually, 1962 will witness 20th Century-Fox establishing quite a few creative precedents. Not only in starpower, introduction of new performing talents and pre-sold story properties, but in 1962 this company will release entertainments produced and directed by the industry's most knowledgeable filmmakers, each a giant in his own category.

"If I have used many superlatives, it has been because what I have seen, and what I know of the 1962 product and the plans for 1963 leave me no choice.

"I stake my entire personal future on my promise to exhibitors that in 1962 my company will deliver to them a continuous flow of film attractions that accrue a maximum profit, mutually for them and for 20th Century-Fox."



Elizabeth Taylor, as the queen of the Nile, is shown as she appears in the already famous 20th-Fox production of "Cleopatra."



Pat Boone is seen here in 20th-Fox's "State Fair." Also starring are Alice Faye, Bobby Darin, Pamela Tiffin and Ann-Margaret.



A scene from "Tender is the Night," a screen version of F. Scott Fitzgerald's great novel.



"The Innocents," based on Henry James' classic shocker "Turn of the Screw," stars Deborah Kerr.



Terry Thomas, as he appears in a scene from "Bachelor Flat." Tuesday Weld and Richard Beymer also appear in this 20th-Fox film.

PARAMOUNT

STRONG PRODUCT FOR 1962

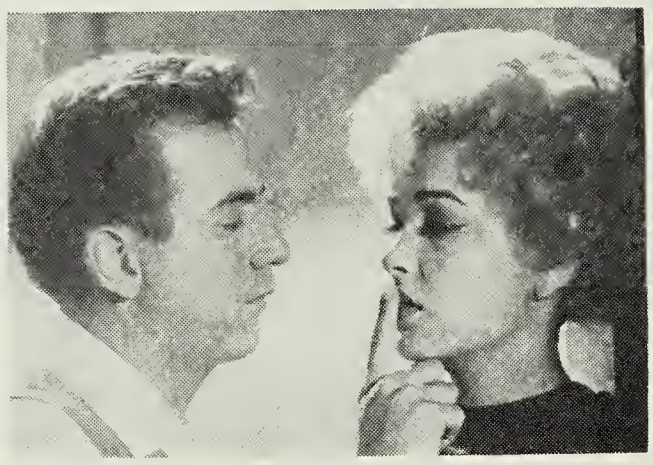
No Ceiling On Product Expenditures, Weltner Says; No "Halfway" Pix

"Paramount is approaching its strongest product position ever," says George Weltner, the company's vice-president in charge of world sales. "I feel with certainty that the coming period will be the most auspicious in our company's history. I want to sound a note of optimism as strongly as I can and as sincerely as I know how.

"Our market has reached the highest selectivity since the inception of the industry. The 'half-way' picture, the 'almost picture,' regardless of whether the negative cost is in the stratosphere or is modest, no longer supplies the entertainment need of our vast world public.

"The standard of demand has rocketed, particularly in the last two years, to a very high criteria demanding enormous artistic endeavors on the part of our studio. On every picture their target must be the highest they have ever tried to reach.

"Under the leadership of President Barney Balaban, Paramount is placing no ceiling on production expenditures, although we are very conscious of the fact that the expenditure of great sums of money does not guarantee an artistic and popular achievement."



Bobby Darin and Stella Stevens, co-star in Paramount's "Too Late Blues."



Yves Montand, Shirley MacLaine as a geisha girl, and Bob Cummings in a scene from "My Geisha."



Jerry Lewis and Felicia Atkins are seen together in "The Errand Boy."



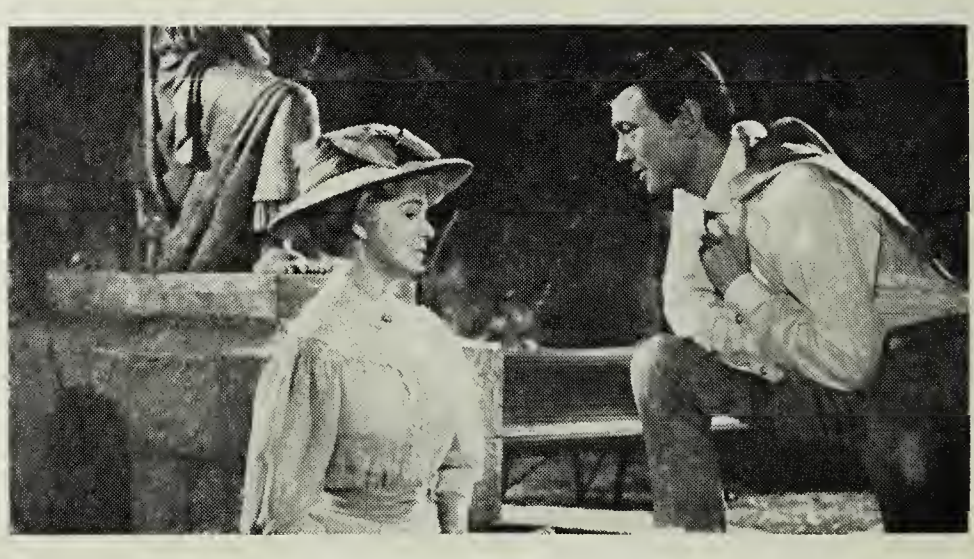
"Hell is for Heroes," stars Steve McQueen, Bobby Darin, Nick Adams, Bob Newhart.



Rossano Brazzi and Tina Louise in a scene from "Siege of Syracuse" from Paramount.

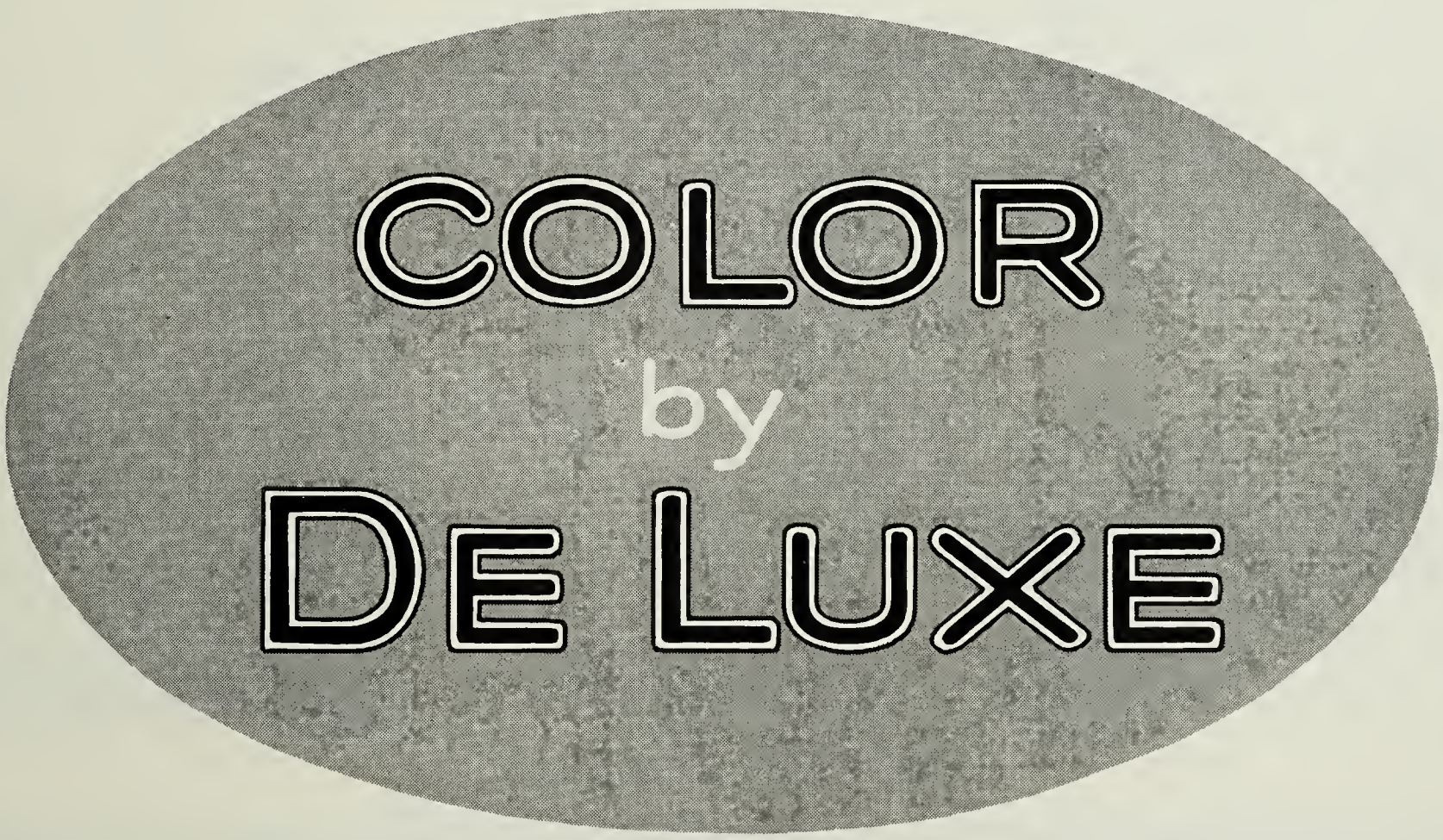


Teddy Randazzo and Jo Ann Campbell do The Twist in Paramount's "Hey, Let's Twist."



Laurence Harvey and Geraldine Page in a scene from Paramount's "Summer and Smoke."

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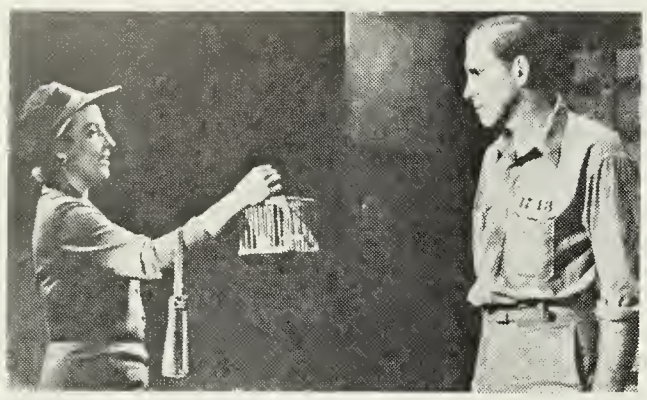
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LOS ANGELES

MORE BLOCKBUSTERS COMING



Burt Lancaster is in "Birdman of Alcatraz."



Rita Moreno stars in "West Side Story."



Carroll Baker stars in "Something Wild."

Krim Sees 24 Big Ones In UA 36-Film Schedule For 1962

"Next year will be the best in our company's 42-year history," confidently predicts Arthur B. Krim, United Artists President.

"We will, in 1962, be closer than ever to our stated goal of inducing as many creative producers as possible to make as many quality pictures as possible," declares Mr. Krim, adding that "of the some three dozen films UA will release, at least 24 will be potential blockbusters. We have increased the number of bigger productions while eliminating those small budget features which are not exploitable. Our forthcoming roster has created an unparalleled degree of enthusiasm within United Artists and with exhibitors everywhere."

The UA President notes that "the American public this year has shown an increased desire to visit motion picture theatres. I expect this trend not only to continue but to grow stronger, abetted, of course, by United Artists features."

During the next 12 months UA will have two major roadshow attractions, "West Side Story" and "Judgment at Nuremberg" playing in hundreds of key cities around the world. In addition, the company will have such other important pictures as Billy Wilder's "One, Two, Three," Frank Capra's "Pocketful of Miracles," William Wyler's "The Children's Hour," George Justin's "Something Wild," Frank Sinatra's "Sergeants 3," and Fred Coe's "The Miracle Worker." Also, Harold Hecht's "Birdman of Alcatraz," Jules Dassin's "Phaedra," Anatole Litvak's "For All the Gold in the World," George Axelrod and John Frankenheimer's "The Manchurian Candidate," Panama and Frank's "Road to Hong Kong," and the Mirisch company's two Elvis Presley vehicles, "Follow That Dream" and "Kid Galahad."

"In 1962," Mr. Krim observed, "we still will be receiving important revenues from 'Exodus,' 'The Alamo,' 'Paris Blues,' 'The Young Doctors,' 'By Love Possessed,' 'Goodbye Again' 'The Young Savages,' 'The Naked Edge,' 'Never on Sunday,' 'The Last Time I Saw Archie,' 'X-15' and 'Town Without Pity.'"

The UA president said he looks forward to sharing with exhibitors throughout the world the prosperity promised by his company's impressive product roster.



Gary Lockwood in "The Magic Sword."



A scene from "Sergeants 3" with Sinatra.



A scene from "Pocketful of Miracles."



Horst Buchholz as seen in UA's "One, Two, Three."



A scene from UA's "Judgment at Nuremberg."

W. J. GERMAN, INC.

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of

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ALLIED ARTISTS

"EL CID" HEADS STRONG LINEUP

Productions Of Quality, Exploitable Films Offer Variety For '62

Allied Artists professes to enter 1962 ready to deliver to exhibitors productions of magnitude and quality, with strong story appeal and top casts.

First among these will be "El Cid," the Technirama 70 and Technicolor production from Samuel Bronston. Said to be the most important single picture property with which Allied Artists has ever been associated, "El Cid" stars Charlton Heston and Sophia Loren. Allied Artists believes that this picture, which Anthony Mann directed, will be enthusiastically received by the public. It is their first extended run, reserved-seat release, and will premiere at the Warner, New York, starting December 14.

Production is also complete on "Billy Budd," a classic story of British sea power at its height. Taken from the story by Herman Melville, "Billy Budd" benefits from the multi-talented Peter Ustinov who is producing, directing, writing, and starring in the film. Co-starring are Robert Ryan, Melvyn Douglas and the new British star, Terence Stamp, in the title role. Ronald Lubin is executive producer.

Now going into release in flagship theatres is "The George Raft Story," with Ray Danton, Jayne Mansfield, Julie London, Barry Chase and Neville Brand starring. Ben Schwalb produced the story, which was directed by Joseph Newman from a screenplay by Crane Wilbur.

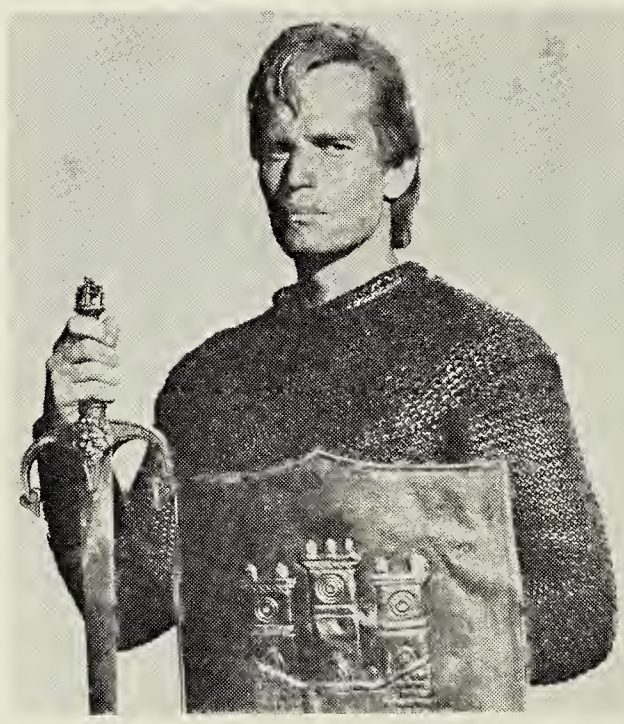
Other completed productions include "Hitler," a spectacular dramatization of the infamous Nazi dictator's private life. Starring Richard Basehart in the title role with Maria Emo and Cordula Trantow co-starring, "Hitler" was produced by E. Charles Straus and directed by Stuart Heisler. "Confessions of an Opium Eater," which producer-director Albert Zugsmith has completed filming, is from the classic by Thomas de Quincey. Starred are Vincent Price and Broadway's Linda Ho.

In production are "Reprieve," with Ben Gazzara, Stuart Whitman, Vincent Price, Sammy Davis Jr., Eddie Albert, Dodie Stevens, Rod Steiger, Broderick Crawford and Ray Walston, with Ronald Lubin producing, and Millard Kaufman directing; and "The Day of the Triffids," from the world-wide best-seller by John Wyndham, with Howard Keel and Nicole Maurey as stars, Philip Yordan as executive producer, and Steve Sekely, director.

Slated for early production are "Unarmed in Paradise," with Maria Schell starring, and Lawrence Turman and Stuart Millar co-producing. Also on the schedule is a story of our soldiers on the pacific battlegrounds of World War 2, with Rod Steiger and Sal Mineo starring. Stan Shpetner will produce.

William Goldman's best-seller, "Soldier in the Rain," will be made for AA by Blake Edwards and Steve McQueen. McQueen will star in the film with Edwards producing and directing.







Charlton Heston and Sophia Loren, as they appear in the spectacular "El Cid." Filmed in Technirama 70 and Technicolor, AA expects "El Cid" to be well-received by the public.



Terence Stamp, a newcomer to movies, plays the title role in "Billy Budd," filmed on location in Spain.



Peter Ustinov, minus his beard, portrays Captain Vere in AA's "Billy Budd," based on Herman Melville's classic.

A Jean Négulesco Film

Boy on a Dolphin



Released through United Artists

BUENA VISTA

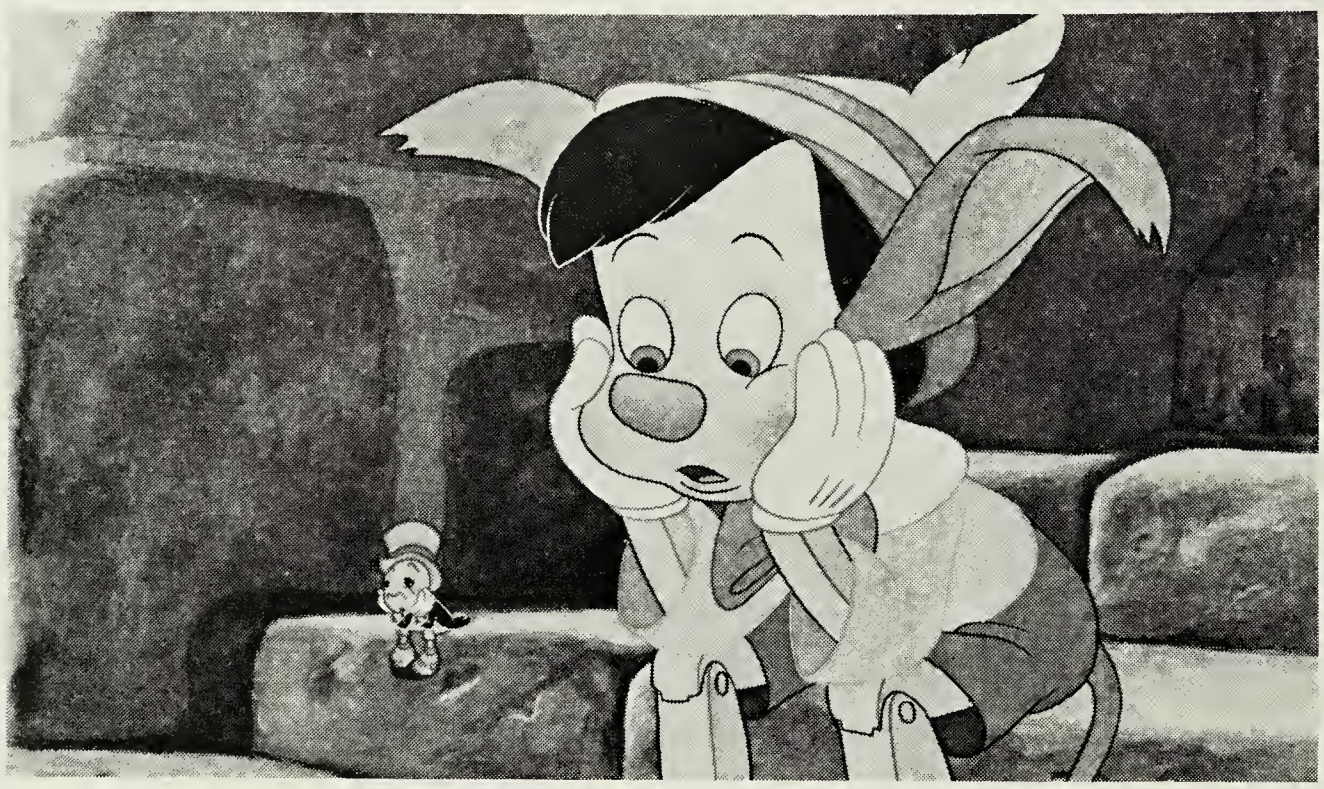
EMPHASIS ON FAMILY



Hayley Mills, who will be remembered for her roles in "Pollyanna" and "The Parent Trap," will star in Disney's "The Castaways," slated for Christmas 1962 release.



Fred MacMurray has a few words with Jane Wyman in this scene from "Bon Voyage," scheduled as Buena Vista's July 4th offering.



Revival of Carlo Menotti's ever-popular "Pinocchio" will take place in February. Complete with Gepetto, Figaro, and the puppet-turned-boy's tiny friend Jiminy Cricket, the all-cartoon show will be greeted by an entirely new audience of young and old.

1962 looms as the biggest in Buena Vista history as far as outstanding product is concerned.

Beginning in February "Pinocchio," the all-cartoon story about the beloved Carlo Menotti character, returns once again to charm an entirely new audience. Complete with Gepetto Figaro and the well remembered musical score including such all-time favorites as "When You Wish Upon A Star."

The next release on the agenda is "Moon Pilot," based on the Saturday Evening Post story by Robert Buckner. This is a highly topical and hilarious comedy in Technicolor centering around the first manned U.S. spaceship. The film stars veteran actors Edmond O'Brien (who received an Academy Award for his role in "The Barefoot Contessa"), Brian Keith (of "Parent Trap" fame), and introduces Dany Saval, the Parisienne comedienne who won the role from many would-be aspirants. Lovely Dany was discovered in Paris and signed immediately after Disney saw her test. On the basis of the result of her screen test, she was signed to a long-term contract. "Moon Pilot" will be released in April.

"Big Red" follows "Moon Pilot" on the release schedule. This is the story of a wealthy but lonely man in need of a son, a backwoods orphan in need of a father, and the grand champion Irish Setter who leads both to perilous adventure. It was filmed in Canada and stars Walter Pidgeon, Emile Genest and Gilles Payant, a 14-year old French Canadian boy making his American movie debut. The film will be released in June.

Fred MacMurray who starred in "Shaggy Dog" and "The Absent Minded Professor," returns to do "Bon Voyage" for Disney. It is slated as our July 4th attraction. The film is based on the novel by Marrijane and Joseph Hayes, and was filmed in Technicolor. Sharing star billing are Jane Wyman, Deborah Walley and Michael Callan.

High humor and great adventure are combined in Walt Disney's "The Castaways," a wide-screen Technicolor motion picture production based on Jules Verne's famed tale, "Captain Grant's Children," which is slated as our Christmas 1962 release.

The film stars Hayley Mills who will be remembered for her role in "Pollyanna" for which she won a special Academy Award in 1960, and for her role in "The Parent Trap," Appearing with Hayley in "The Castaways" are Maurice Chevalier, all-time favorite entertainer and George Sanders, who is noted for his suave and sophisticated roles.



"Big Red," the story of a lonely man, a backwoods orphan boy, and an Irish Setter, was filmed in Canada with Walter Pidgeon, Emile Genest and Gilles Payant starring. It will be released in June.



Edmond O'Brien, Tom Tryon and Brian Keith appear in Buena Vista's "Moon Pilot," to be released in April. The highly topical comedy is based on the Saturday Evening Post story by Robert Buckner.

Joe Pasternak

Soon-To-be-Released

HORIZONTAL LIEUTENANT

in Preparation

"JUMBO"

METRO-GOLDWYN-MAYER

1962—ACCENT ON VARIETY

Outstanding Lineup of Features Includes Epic "Mutiny on the Bounty," "King of Kings," As Well As First Story-Telling Film In Cinerama Process, "How the West Was Won." Product Slate Has Its Sights on World-Wide Audience.

"The 1962 schedule encompasses a range and variety of entertainment that exceeds anything we have planned before," says MGM Studio Head Sol C. Siegel. "The biggest productions with the top stars, writers, and directors will give Metro-Goldwyn-Mayer an outstanding lineup of motion pictures for the ever-increasing world-wide audience."

Camera work has been completed in Tahiti for "Mutiny On the Bounty" and the picture is now being edited and scored. The heroic story, combined with the spectacular cast, headed by Marlon Brando, Trevor Howard, Richard Harris, Hugh Griffith, Richard Hayden and Tarita, combine to make this film which is eagerly awaited.

The Biblical epic, "King of Kings" has already been launched successfully all over the world. The MGM holiday attraction, "Bachelor In Paradise," comedy starring Bob Hope and Lana Turner, is also going top business.

For Christmas, MGM will release "The Wonders of Aladdin" starring Donald O'Connor, prepared for children and oldsters alike.

"The Four Horsemen of the Apocalypse," one of the Company's major pictures, will have key showings in special situations early in 1962. This Julian Blaustein production is the screen version of Vicente Blasco-Ibanez' famous novel, directed by Academy Award-winning Vincente Minnelli and filmed on a spectacular scale on locations in Paris, with a huge cast headed by Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Paul Lukas, Yvette Mimeiux and Karl Boehm.

Pictures now in the editing state or nearing completion include:

"Light in the Piazza," film version of the prize-winning novel by Elizabeth Spencer. The Arthur Freed production, directed by Guy Green was filmed on locations in Florence and Rome, and starts Olivia de Havilland, Rossano Brazzi, Yvette Mimieux, George Hamilton and Barry Sullivan.

"All Fall Down," a John Houseman production, based on the best-seller by James Leo Herlihy, with the screen play by the noted Broadway playwright, William Inge, and with the cast starring Eva Marie Saint, Warren Beatty, Karl Walden, Angela Lansbury and Brandon deWilde. It was directed by John Frankenheimer.

"A Very Private Affair," a Progefi-Cipra production starring Brigitte Bardot in her first MGM release, with Marcello Mastroianni co-starred in a story reflecting Bardot's own exciting career.

"The Horizontal Lieutenant," a Joe Pasternak production, directed by Richard Thorpe, a new comedy reuniting Jim Hutton and Paula Prentiss, the stars of the widely successful "Where the Boys Are."

"Sweet Bird of Youth," a Pandro S. Berman production of Tennessee Williams' Broadway hit, with Paul Newman, Geraldine Page, Rip Torn and Madeleine Sherwood repeating their stage roles; directed by Richard Brooks, who directed MGM's blockbuster, "Cat On a Hot Tin Roof."

Nearing completion are the first two MGM-Cinerama productions, "How the West Was Won," and "The Wonderful World of the Brothers Grimm."

Currently before the cameras are "Two Weeks in Another Town," film version of Irwin Shaw's best-selling novel, directed by Vincente Minnelli, produced by John Houseman and starring Kirk Douglas, Edward G. Robinson, Cyd Charisse and George Hamilton: "I Thank a Fool," directed by Robert Stevens, produced by Anatole de Grunwald and starring Susan Hayward; "Guns in the Afternoon," starring Joel McCrea and Randolph Scott; "Swordsman of Sienna," starring Stewart Granger; "Damon and Pythias," based on the classic story; and "Seven Seas to Calais," sea drama based on the life of Sir Francis Drake.

In preparation is "Billy Rose's Jumbo," a Joe Pasternak production of the Broadway musical hit, directed by Charles Walters and starring Doris Day, Jimmy Durante, Stephen Boyd and Martha Raye.



"How the West Was Won" is the first Cinerama film with a story. Bernard Smith produced for MGM.



Marcello Mastroianni foils Brigitte Bardot's suicide attempt in "A Very Private Affair."



Paul Newman and Shirley Knight star in Tennessee Williams' "Sweet Bird of Youth."



Tarita, 19-year-old Tahitian, has romantic interest in Marlon Brando in "Mutiny on the Bounty."



Eva Marie Saint tries to win the love of Warren Beatty in the seriocomic "All Fall Down."



Glenn Ford and Yvette Mimieux get in the mood for "The Four Horsemen of the Apocalypse."



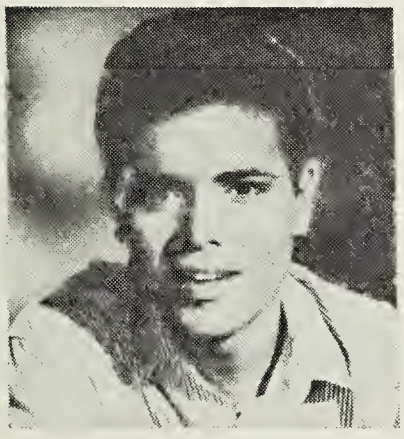
George Hamilton and Yvette Mimieux star in "The Light in the Piazza" by MGM.



Jim Hutton is about to be hit on the head with a baseball in MGM's "Horizontal Lieutenant."

John Wayne

BIG STARS MAKE THE MOVIES MOVE IN BRITAIN!



Hear that clicking? That's the sound of countless ticket machines all over the world punching out admission tickets for top British Movies. Take, for example, the latest Associated British hit, "The Young Ones". The star of this spectacular song and star packed musical is 21 year old Cliff Richard . . . Britain's top singing idol with a following of millions of teenage fans.

Equally responsible for the wear on ticket machines is Britain's funniest comedian, Charlie Drake. This well-loved comic now stars in a hilarious movie called "Petticoat Pirates" which sets out to show what might happen when Wrens (lady sailors) take charge of a battleship. Charlie, heavily disguised as a Wren, provides most of the belt-busting belly laughs of this nautical romp.





Or perhaps you prefer your comedy in the relaxed manner. If so, there's none more suave than Dave King, who provides ninety minutes of effortless mirth in "Go to Blazes"; a story of petty crooks who use a fire engine as a getaway car only to get involved in fighting fires

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Stability and responsible, experienced leadership are the keys to the world status and the whole future of the American motion picture industry, according to Jack L. Warner, president of Warner Bros. Pictures.

"Both in this country and especially overseas, a stable Hollywood means companies with long established reputations based on notable accomplishments in the production and advancement of motion pictures. It means magnificently equipped studios, with the world's finest production facilities. It also means experienced guidance for the world's foremost creative talents. Most important, it means a continuing flow of high quality American films to global audiences," Mr. Warner said recently.

"Warner Bros. always has regarded the production of motion pictures as a going, growing permanent business. Our company has been in business for many years and—before and since our successful introduction of the talking picture—we have built for the future of a greater industry," he said.

"Our present program of theatrical motion pictures is the most ambitious of our company's entire history, from the standpoint of important productions. We are confident that such motion pictures as 'Splendor in the Grass,' 'A Majority of One,' 'The Music Man,' 'Gypsy,' 'Act One,' 'Camelot' and 'Critic's Choice'—to name but a few on our early release and filming schedules—will have a favorable impact on world audiences," he declared.

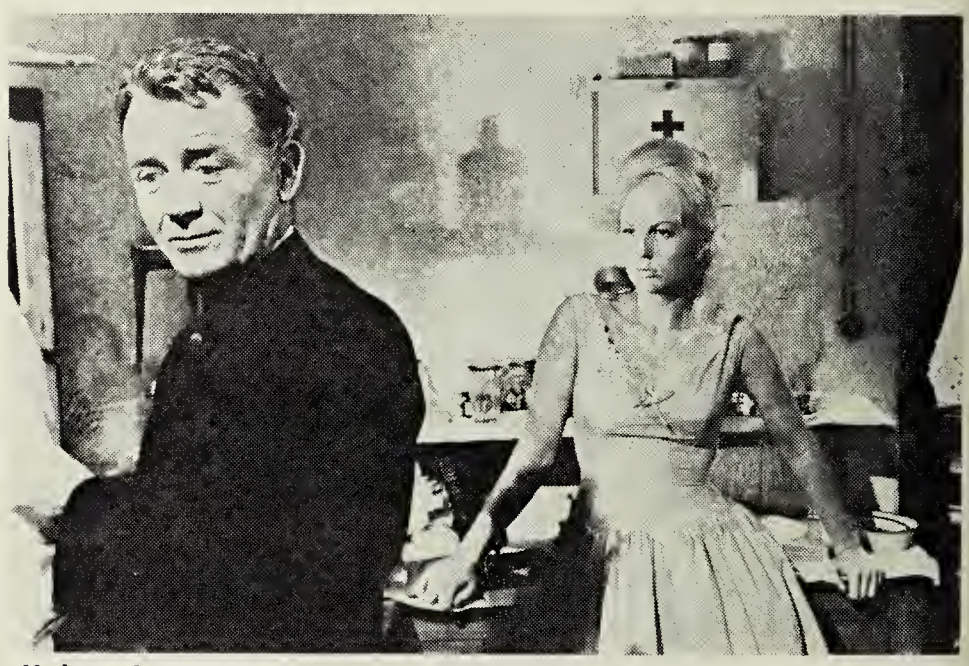
"We are building our studio contract roster, developing many exciting new stars through our motion pictures and television productions. And, as always, we are maintaining the studio's open-door-to-talent policy by welcoming responsible independent producers with fresh ideas and outstanding properties. A case in point is the arrangement recently concluded for Richard Zanuck to produce 'The Chapman Report' at our studios for Warner Bros. distribution.

"This is the kind of long-range, forward-looking policy Warner Bros. will vigorously pursue. We believe motion pictures are here to stay and we want to keep their headquarters in California."

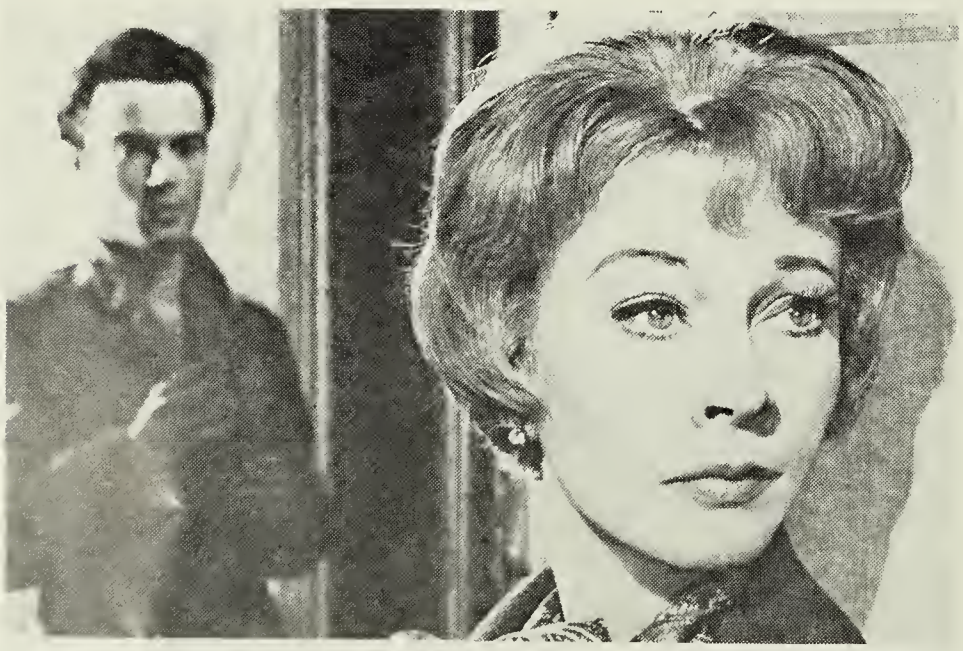
Other pictures already completed by Warner Brothers are: "The Roman Spring of Mrs. Stone," based on the Tennessee Williams novel; "The Singer Not the Song," with Dirk Bogarde, John Mills, and Mylene Demongeot under the direction of Roy Baker; "The Couch," the story of a psychopathic killer, produced and directed by Owen Crump; "Samar," produced and directed by, and also starring George Montgomery, along with Gilbert Roland and Ziva Rodann; "House of Women," with Bryan Foy, producer and Walter Doniger, director; "Merrill's Marauders," starring Jeff Chandler; and "Lad: A Dog," produced by Max J. Rosenberg, and directed by Aram Avakian and Leslie H. Martinson. "Lovers Must Learn," produced, directed and written by Delmer Daves, is presently being shot.

Planned for production are: "The Deathmakers," based on the novel by Glen Sire; "A Distant Trumpet," a western starring Laurence Harvey; "May This House Be Safe From Tigers," based on the autobiographical best-seller by Alexander King; "Act One," Moss Hart's best-selling biography, adapted for the screen by George Axelrod; "The Devil's Advocate," Morris West's best-seller; "A Noble Profession," by Pierre Boulle; "Mary, Mary," based on the stage play by Jean Kerr, author of "Please Don't Eat the Daisies"; "PT 109," the wartime actions of President John F. Kennedy; "Love and Mrs. Sargent," by Virginia Rowans (pen name of Patrick Dennis); "Camelot"; "Critic's Choice," from the Broadway play; "Black Gold," starring Robert Colbert; "The Story of Edith Piaf," to be produced by Frank P. Rosenberg; and "The L-Shaped Room," from the novel by the best-selling British writer, Lynne Reid Banks.

In production now are: "Term of Trial," starring Laurence Olivier and Simone Signoret; and "Gypsy," starring Rosalind Russell.



Mylene Demongeot as a Mexican girl who is in love with a priest, and John Mills as the unsuspecting priest, in a scene from "The Singer Not The Song." This production of Audrey Erskine Lindop's novel is presented by Rank through Warner Brothers.



A ragged nameless youth has been shadowing Karen Stone (Vivien Leigh) through the streets of Rome, in this scene from "The Roman Spring of Mrs. Stone." Warner Brothers based this film on the novel by Tennessee Williams.



Barbara Nichols is cast in a strong dramatic role in her next picture, Warner Brothers' "House of Women," in which she portrays a prisoner in a state penitentiary assigned to servant's work in the warden's house. Andrew Duggan plays the part of the warden.



Left:
Troy Donahue and Suzanne Pleshette star in "Lovers Must Learn," a Delmer Daves production for Warner Brothers.

Right:
George Montgomery and Ziva Rodann are shown in a scene from WB's "Samar," an adventure drama filmed in the Philippines.





Shirley Knight rejects the overtures of Grant Williams, whom she suspects is a psychopathic killer in Warner Brothers' "The Couch," a strange mystery in which the mind of a murderer is probed.



Jeff Chandler, as General Frank Merrill, stands over a depressed group of soldiers in this scene from Warner Brothers' "Merrill's Marauders."



Robert Preston and Shirley Jones lead the "76 Trombones" parade in "The Music Man," the big Warner Brothers musical for 1962. Morton DaCosta is producer-director of this film adaptation of Meredith Willson's stage hit.



Left to right: Claire Bloom, Glynis Johns, Jane Fonda, and Shelley Winters are shown in this still from Warner Brothers' "The Chapman Report," a Darryl F. Zanuck production with George Cukor directing.



Left:
Rosalind Russell and Alec Guinness star in WB's "A Majority of One." This is a Mervyn LeRoy production, filmed in technicolor.

Right:
Peggy McCay and Lad share exciting adventures in WB's screen version of Albert Payson Terhune's story of "Lad: A Dog."



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YOUNG FIRM TAKES STEP FORWARD

Nicholson and Arkoff Announce Most Ambitious Release Schedule In AIP History. Exhibitors Promised Productions That Are Exploitation Naturals As Firm Looks to Future Via Varied, High Quality 1962 Product Slate.

President James H. Nicholson and Vice-President Samuel Z. Arkoff, announce the most ambitious release schedule in the young history of American International Pictures—a schedule they say has a line-up of really important pictures.

They emphasize that the 1962 line-up is a great step forward for AIP.

Following are the films presently scheduled for 1962 release:

"Prisoner of the Iron Mask," an action spectacle starring Michel Lemoine and Wandisa Guida; "Premature Burial," an Edgar Allan Poe classic, starring Ray Milland and Hazel Court; "Burn, Witch, Burn," a suspense picture with Janet Blair and Peter Wyngarde; "Black Door," a horror film; "Star Creatures," science fiction; "Warriors 5," starring Jack Palance; "End of the World," the story of a man who builds an underground city to save the world from an atomic war; "Poe's Tales of Terror," an Edgar Allan Poe trilogy; an untitled teenage musical; "The Haunted Village," a Charles Beaumont horror story starring Vincent Price; "The Seafighters," a war film, will be shot in the Mediterranean next spring; "The Mutineers," a sea story, starring Pier Angeli and Edmund Purdom; "Marco Polo," starring Rory Calhoun and Yoko Tani; "Survival," a topical story of a family's struggle to survive after an atomic war has ended normal civilized life; "'X' (The Man with the X-ray Eyes)," a science fiction drama; and "When the Sleeper Wakes," the H. G. Wells novel, said to be AIP's biggest picture of the year.



A scene from American International Pictures' "Prisoner in the Iron Mask," starring Michel Lemoine and Wandisa Guida. AIP says that as a plus factor, and of considerable exploitation value, is a torture device known as the Iron Mask. This action-adventure film is in color and Scope.



A sinister toast is given Peter Lorre by Vincent Price in this scene from "The Black Cat" segment of American International Pictures' Edgar Allan Poe trilogy, "Poe's Tales of Terror." Also in the film are Basil Rathbone and Debra Paget.



Janet Blair is emotionally upset when her devoted husband, Peter Wyngarde, discovers she has been practicing witchcraft, in this scene from AIP's "Burn, Witch, Burn." She is afraid their good luck will fade if her lucky treasures are taken away.

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COLUMBIA—*Top Product In '62*

COLUMBIA is looking forward eagerly to 1962 as a banner year with the most important line-up of top pictures in its history. The Company is preparing a program with the widest possible selection of movie fare for exhibitors and audiences alike.

Among the outstanding productions are Otto Preminger's "ADVISE AND CONSENT," Charles Feldman's "WALK ON THE WILD SIDE," Arthur Hornblow's "THE WAR LOVER," and Robert Cohn's "THE INTERNS," all of which were drawn from the best-seller list representing the works of such authors as Allan Drury, Nelson Algren, John Hersey, Peter Gilman, and Richard Frede. From the Broadway stage will be Frederick Brisson's New York Critics Award winning "FIVE FINGER EXERCISE," and the musical "BYE BYE BIRDIE."

Additional major productions in the line-up, representing filming around the world, include "BARABBAS," based on the novel by Nobel Prize winner Par Lagerkvist, which producer Dino De Laurentiis has completed from a script by Christopher Fry; John Brabourne's "H.M.S. DEFIANT," in the spirit of "SINK THE BISMARCK"; Dino De Laurentiis' satire on war, "BEST OF ENEMIES," which opened to critical acclaim in London last week; and Charles Schneer's classic production of "Jason and the Golden Fleece."

The team of Sam Spiegel and David Lean have once again combined their talents to film the epic story of "Lawrence of Arabia."

Comedy is also emphasized in the 1962 lineup with Phillip Barry's "Sail a Crooked Ship." Starting off the New Year, Fred Kohlmar and Richard Quine are working on "Notorious Lady," starring Kim Novak, Jack Lemmon, and Fred Astaire; "The Three Stooges and Hercules" presents a hilarious view of mythology through the eyes of three of the nation's zaniest performers; while William Castle will offer "Zotz," an unusual amusing story different from anything he has done before.

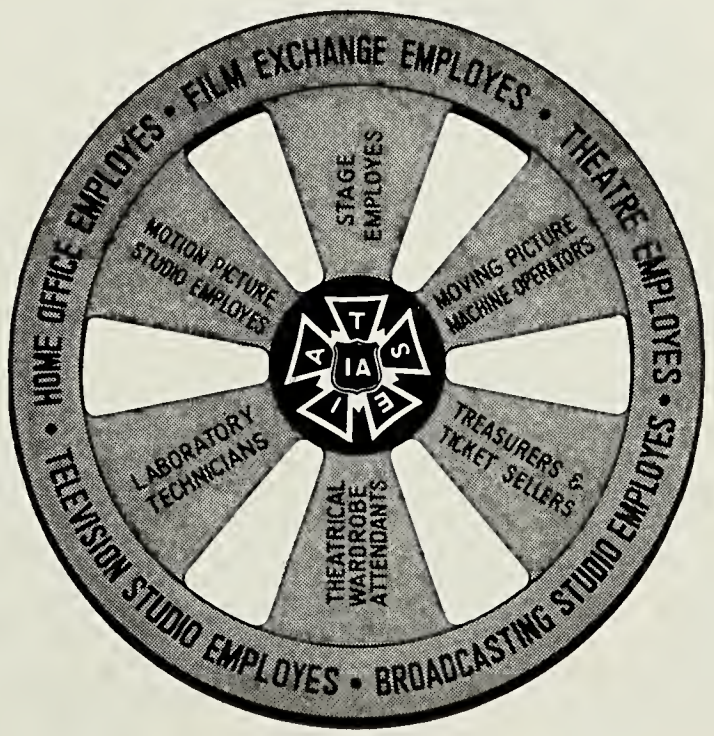
For the suspense enthusiast, producer director Blake Edwards will have "Experiment in Terror," starring Glenn Ford and Lee Remick. Producer William Bloom is offering "13 West Street," starring Alan Ladd and Rod Steiger, as his production contribution to 1962.

A special highlight of new schedule is "Requiem for a Heavyweight," starring Anthony Quinn, Jackie Gleason, Mickey Rooney, and Julie Harris, now being filmed in New York by David Susskind.

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British Films Make Further Inroads In Foreign Markets, Including U.S.

By JOCK MacGREGOR

LONDON—1961 has seen British pictures more than holding their own at the British box office and continuing to make such inroads into the foreign market as to create a very useful contribution to the nation's exchequer.

Few exhibitors in the United States have not played British product during the year, though in many cases they may not have appreciated it. Today the product virtually falls into two categories—the big international productions and the basically domestic offerings.

Columbia, Disney, and UA have had British world beaters in "Guns of Navarone," "Swiss Family Robinson," and "The Naked Edge," respectively. Paramount has had no complaints about "World of Suzie Wong," while "The Sundowners" proved to be among Warners' biggest hits. Hammer Films were more than happy with the results of "Scream of Fear."

Most major distributors and many of the smaller companies will have British and European pictures on their 1962 release schedules. Probably the biggest line-up of pictures which have been made in Europe will come from Columbia. Quite the most important picture currently in production over here is "Lawrence of Arabia." Locations have been completed in the Middle East under the direction of David Lean and studio shooting will begin in the near future. Peter O'Toole heads the magnificent cast which producer Sam Spiegel has assembled.

Alec Guinness has a starring role in "H.M.S. Defiant," a story of the days of sailing ships. Steve McQueen will be seen in "The War Lover" and Macdonald Carey in "These are the Damned," a Hammer Production. Peter Sellers is in "That Uncertain Feeling," which is tipped as one of the top laugh makers of the year.

Columbia will also release the spectacular "Barabbas" which has been shot in Technirama 70 in Italy and stars Anthony Quinn and Silvana Mangano. Charles Schneer is completing his latest Super-Dynamation production, "Jason and the Golden Fleece," while James Carreras positively glows with anticipation at the prospect of making "Maniac" and "The Old Dark House," which will be filmed in association with William Castle.

20th Century-Fox has an impressive schedule of European productions. "Cleopatra" is being shot in Rome with Elizabeth Taylor, Richard Burton, and Rex Harrison. In Africa, Sam Engel is tackling "The Lion," which will star William Holden, Trevor Howard, and Capucine, and in India, Mark Robson is working on "Nine Hours to Rama," with Jose Ferrer.

Already completed and showing is Jack Clayton's "The Innocents," which with Deborah Kerr starring has been hailed as the most chilling picture dealing with the supernatural ever. Set for early release are Mark Robson's "The Inspector," with Stephen Boyd and Dolores Hart; James McCarey's "Satan Never Sleeps," with William Holden, Frances Nuyen and Clifton Webb; and Michael Powell's "The Queen's Guards."

On the continent, Darryl F. Zanuck battles on with "The Longest Day," which is the story of D-Day and has a monumental international cast headed by William Holden, Fabian, Paul Anka, Richard Todd, and Peter Lawford, to name a few.

Warners, who are closely affiliated with Associated British has "The Roman Spring of Mrs. Stone," in which Vivien Leigh and Warren Beatty star, coming soon, and are to release in the United States Rank's "Singer Not the Song," in which Dirk Bogarde stars with Mylene Demongeot. Currently shooting at the Ardmore Studios in Ireland under Peter Glenville's direction is "Term of Trail," in which Laurence Olivier and Simone Signoret co-star.

The most important picture in current production at the Associated British Elstree studios, following locations in Spain is Thomas Clyde's "Act of Mercy," which Anthony Asquith is directing with David Niven, Leslie Caron, and David Opatashu in the top roles. This is a story of escape and conflict of conscience during the uneasy days following a brief and practically bloodless, but successful, South American revolution.

Many exhibitors would have had a very quiet year without Nat Cohen and Stuart Levy's Anglo Amalgamated highly successful lineup of British and American International releases. From this stable will come Peter Rogers' "Twice Around the Daffodils," which promises to be in the "Carry On" tradition but slightly more seriously minded—but only slightly. Joseph Janni will also contribute "A Kind of Loving," which is being directed by promising newcomer John Schlesinger. With a north country setting, this is a drama of the seamy side.

U-I are putting out two Hammer Films, "Captain Clegg," the exploits of a legendary parson, Doctor Syn, whose sideline was smuggling; and the British company's most ambitious production yet, "The Phantom of the Opera," in which Herbert Lom and Heather Sears star. "Freud," which John Huston is producing in Germany with Montgomery Clift and Susannah York, is also for this release. U-I has obtained the American distribution rights to Val Guest's highly imagi-

(*Continued on page 44*)



LONDON Observations

by Jock MacGregor

THREE WEEKS following MGM's glittering premiere of Sam Bronston's "King of Kings" came the world premiere of the same producer's "El Cid." Rank Film Distributors were faced with a mighty precedent. They accepted the challenge and came through with a magnificent show, which some American visitors assured me would make even the Hollywood boys look to their laurels.

The evening began with a reception at the Dorchester, and it was nice to say "how-do" to Charlton Heston again. What a glutton for premieres he is! His schedule makes me tired to think about it. Within days he had been released from his current production in Hollywood, "The Pigeon That Took Rome," to appear before the Washington Senate committee investigating "runaway" productions, returned to the coast for a vital scene, flew on to London, then Brussels and Paris for further "El Cid" openings, and shot back to Hollywood to be on the set at the crack of dawn on Monday. Even without a three hour picture to see, that was tough going. Who said stars don't support their pictures?

The reception came to an abrupt end with a knight on horseback riding into the Dorchester to announce that the doors of the Metropole were opened for the world premiere of "El Cid." Besides rearing and nearly throwing its rider, the horse behaved beautifully to the relief of the RFD publicists who had, I believe, taken out a suitable insurance policy! Coaches took the guests to the theatre.

Press reaction generally has been excellent. "El Cid" has been hailed by most critics as among the best 70mm productions and certainly the tops since "Ben-Hur." Considerable praise has been afforded Charlton Heston's performance, the outstanding jousts and battles, and Robert Krasker's photography.

BILL SPEAKMAN, administrator of the Film Industry Defense Organization, tells me that it would make some of his members happy if I would clarify my references in London Observations (Nov. 15) and stress that "disciplinary action when unavoidable" is not taken by FIDO. Direct action against producers who sell cinema films to tv is instituted by the Cinema Exhibitors Association, who can recommend that members do not play such producers' current releases. Bill merely reports to each association what transmissions his "eagle eye" has detected throughout the country. . . . At the British Film Producers Association December meeting, concern was expressed on the possible effects on production here of the entry of the U.K. into the European Common Market. In view of the Quota Act and the Eady Levy, it was decided to examine the matter in detail with the idea of protecting British film industry interests and to invite the Federation of British Film Makers to join in such study. . . . In turn at the FBFM meeting, it was decided to consider inviting the BFPA to set up a joint working party to study the problems and difficulties which arise, despite generally happy relations, between producers and distributors. One grouse is the difficulty in some cases in getting returns—and sometime remittances—particularly in respect of overseas sales. . . . "Films and Filming," the serious film monthly which is not ashamed to report trade trends to its artistically minded readers, in its poll of exhibitors, names "Swiss Family Robinson," "Magnificent Seven," and "Saturday Night and Sunday Morning" as the three most successful films released here in the year ending Oct. 31. Walt Disney also got "101 Dalmatians" into the top five. Other films to do outstanding business were "The Sundowners" and "Butterfield 8." From the artistic and technical angles, "Moderato Cantabile" is named best film; "The Hustler," best American, and "Taste of Honey," best British. . . . Gordon Arnelly, who graduated to film publicity from government public relations through Associated British, has been named press officer for Lion International.

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U-I's French, Belgian, and Dutch representatives meet with Milton R. Rackmil, and Americo Aboaf, vice-president and foreign general manager, at a sales conference just concluded in Europe. Front row, left to right, are Dick Brett, European auditor; Aboaf; Rackmil; Ben M. Cohn, assistant foreign manager; Rene Delcourt, general manager for France and North Africa; John Nelson-Sullivan, European publicity coordinator.

New Twin Theatres Brighten East Side

NEW YORK — The twin motion picture theatres now going up in one new building on Third Avenue between 59th and 60th streets have finally been given names. They will be known as Cinema One and Cinema Two, it was announced by Donald Rugoff, president of Rugoff Theatres. The steel structure has now been completed, and the simultaneous opening of the theatres will take place in spring, 1962.

For New York moviegoers, the presence of two all-new theatres at this location opposite Bloomingdale's truly creates a "fine film center" comparable in importance and variety of fare to the Broadway theatre district or the 57th Street art gallery district.

The names Cinema One and Cinema Two dramatize the unique concept embodied in the theatres, the first East Side movie houses to be built from the ground up in more than 15 years.

Cinema One is to be a 750-seat theatre occupying the main floor, and Cinema Two is to be a 300-seat theatre on the lower level of the same building. The theatres will show different films on some occasions and will also be used to show the same film, at staggered hours. Their entrances will be under a protective arcade on Third avenue, leading to separate ticket desks, lounges, and audience areas. Cinema One, planned primarily to exhibit British and foreign-language pictures, is also big enough to exhibit major American films simultaneously with their Broadway openings.

The building was designed by Abraham Geller, the noted architect who was one of the finalists in the F.D.R. Memorial competition. Special consultant on the theatre design is Ben Schlanger, one of the architects of Lincoln Center and the country's foremost designer of motion picture theatres.

The new building, which will be solely devoted to the exhibition of fine films, has been designed from the point of view of the movie goer and incorporates many radical departures from conventional theatre design. Every seat in both theatres will have perfect sight lines.

"Quare Fellow" To Pathe

LOS ANGELES—Brendan Behan's powerful and controversial stage play about life in an Irish prison, "The Quare Fellow," which was adapted for the screen by Arthur Dreifuss, started production in Dublin recently, it is announced by Pathe-America Distributing Co., Inc., which will distribute the film.

Most of the film will be shot in and around Dublin, with headquarters at Ardmore Studios. The prison scenes will be filmed in Kilmainham gaol, Dublin, a national shrine, where some of Ireland's patriots were executed.

BRITISH *(Continued from page 43)*

native and widely acclaimed drama, "The Day The Earth Caught Fire," in which Janet Munro stars with newcomer Edward Judd.

Walt Disney has been sparing no money on "The Castaways," which has been pretty well monopolizing the Pinewood Studios for many months. It stars the incredibly successful Hayley Mills and the ever popular Maurice Chevalier.

Now in the final stages of completion, "The Road to Hong Kong" brings Bing Crosby, Bob Hope, and Dorothy Lamour back to another "Road." This Mel Franks—Norman Panama production is for release through United Artists, who will also handle "The Valiant," an Anglo-Italian war picture starring John Mills and set for a royal premiere in January.

Allied Artists will handle "Billy Budd," which stars Peter Ustinov and Robert Ryan. MGM has "Light on the Piazza," starring Olivia de Havilland and Rosanno Brazzi, and "I Thank a Fool," with Susan Hayward and Peter Finch.

This is an imposing list of product which will help program American theatres. In addition, there are a number of pictures which have no American distribution fixed. High in this category come Seven Arts production of the controversial "Lolita," with James Mason. Others include Associated British's "Young Ones," a highly acclaimed musical with Cliff Richards; Charles Drake's "Petticoat Pirates," "Go to Blazes," with Davy King; Lion International's "Change of Hearts"; Brendan Behan's "Quare Fellow"; and Regal International's comedy riot, "What a Whopper."

Altogether a valuable and varied additional supplement to the Hollywood line-up.

Universal Double Dividend

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share.



Our Man In BERLIN

By Mel Konecoff

THE UNITED NATIONS moved to West Berlin or so it seemed last week as some 200 newsmen and cameramen gathered from 22 countries for the world premiere of "Judgment At Nuremberg." Not only did the variety of languages heard make it seem like a UN meeting, but translations were offered of the various talks, interviews and announcements. In addition, there were special booths wherein translators broadcast versions in French, Italian, and Spanish which were received on special receiver headsets worn by correspondents from those countries.

The familiar voice of UA vice-president Max Youngstein was heard in the Grand Ballroom of the Berlin Hilton Hotel, where before the entire assemblage of newsmen he stated that we in the industry are faced with a greater challenge around the world than ever before.

This must be met by throwing away all the cliches and bromides of the last 50 or more years, he stated. He opined that one who believes this is Stanley Kramer, and he was very happy at having been able to be associated with him over the years because not only does Kramer make worthwhile pictures but successful ones as well. Said he, if our business is going to succeed in overcoming the world problems it faces, Kramer will be among those up front in the battle, backing his beliefs strongly and thoroughly. If we are worldwide industry then we had better get smart and back the Stanley Kramers of the industry.

Kramer opined that the assemblage in session was a fine example of Democracy in action. He advised that the showing of the film at the Congress Hall will see a simultaneous sound track being played in French, German, Spanish, Italian and English as the film unfolds. Each of the 1200 seats was equipped with earphones and viewers were able to select the language of their choice. The largest press coverage in the history of premieres was aided and abetted by a corps of photographers who showed almost instant reproductions for selection by visiting newsmen.

Eric Pleskow, chief United Artists officer on the continent, told us that the job done by all concerned was tremendous, with such items as the political situation to overcome, the solving of travel logistics and pertinent arrangements, passport waivers, etc. The film, he said, was due to open in 30 situations on Christmas, with another 40 to follow shortly there-

(Continued on page 45)

ATLANTA

Drive-In Theatre Owners and Operators held a meeting following the showing of sex films in two theatres. Members of the association pledged not to subscribe to similar practices. . . . Variety Film Company, a new distributor, is opening exchanges in Charlotte, Jacksonville, and here. Bill Simpson will be in charge of the Atlanta office. . . . Sandy Kohn and his wife Marcelle, a member of WOMPI, along with Bernice Hinton, WOMPI president, wrapped toys for orphans at Hillside Cottages and Jolly Home for Children.

BUFFALO

The Kensington has been dark for several weeks, but it isn't going to stay that way. The house which was closed several weeks ago by its Loew-Shea operators, has been taken over by the Dipson Management Corp. of Batavia, which will start operations there about the middle of January. . . . The lease having expired on the Seneca, south Buffalo, that neighborhood house has been closed. It had been operating on a weekend policy for a year or so. . . . Tent 7, Variety Club of Buffalo will stage a New Year's Eve party in the clubrooms, with an orchestra for dancing, noisemakers, and all the fixings. A meeting of the Tent 7 Crew was held, when plans were discussed for the annual installation-dinner which will be held Sunday, Jan. 21, in the clubrooms. . . . Irving Singer, manager, Amherst, a Dipson circuit suburban house at the Buffalo city line, used some good personal endorsement ads on "The Mark," in the local sheets. The ads were headed, "Don't Take Our Word For It," and then went on to tell folks to see the picture and "then they too will share our enthusiasm." . . . Robert C. Hayman, officer of the Cataract Theatre Corporation of Niagara Falls, and a former officer and director of Tent 7, Variety Club of Buffalo, has been appointed chairman of the 1962 United Jewish Fund Campaign in the Buffalo area, to be conducted next spring by the United Jewish Federation. . . . Joe Garvey, manager, Granada, Schine de luxe community operation in north Buffalo, is putting on a big advance promotion campaign for "Babes In Toyland," which will be his Christmas attraction, starting Friday, Dec. 22. One of the highlights of the campaign will be the delivery of the print by Santa Claus in a helicopter on the campus of the University of Buffalo, a few steps from the theatre. . . . Minna Zachem, president, Women's League of Tent 7, Variety Club of Buffalo, announces that league members will stage a Christmas party in the Children's Hospital and Rehabilitation Center. . . . Sunday movies have been approved by voters in referendums in these nearby Ontario, Canada, communities: Niagara-On-The-Lake, Thorold, Willoughby, and Humberstone. . . . A total of 937,148 Bingo admissions were recorded in Erie county in the six months ending Oct. 1. Players paid $2,855,782 and received $2,017,-088 in prizes reports the State Lottery Control Commission. The Moreland Commission, which is conducting investigations of Bingo in the state, is about to conduct hearings in Buffalo, Syracuse, and Utica. . . . George H. Hochreiter, vice-president, Eastern Signs, Inc., has been elected president, Buffalo Bill Tent, Circus Saints and Sinners of America, Inc. Other new officers are Clarence A. Hackett, vice-president; Geoffrey A. Dyce, secretary, and Paul F. Collins, treasurer. . . . Ralph Buring, exploitation representative for 20th-Fox in the Buffalo and Pittsburgh areas, was in to discuss promotion plans for "Bachelor Flat," which will have a New Year's Eve showing in the Center. . . . The political air in Buffalo these days is filled with stories about impending city appointments by the Mayor-elect Chester Kowal, and the rumor which is getting the most mileage is that Elmer F. Lux, well known and popular former RKO-Pathe exchange manager and head of a circuit of theatres, will be the new city parks commissioner in the new Republican administration. . . . The Paramount and the Buffalo Evening News cooperated in staging a big party in the theatre for the paper's newsboys Dec. 16, when the carriers were entertained with a Jerry Lewis feature, and numerous prizes were presented to the boys by the News, with Don Davidson, circulation manager of the paper, acting as MC. Manager Ed Miller received a lot of favorable comments on the success of the party.



Attending the special performance of "West Side Story" held at Florida States' Sheridan for Allied's convention delegates, are, left to right, Harry Botwick, Southeastern regional supervisor, Florida State Theatres; Milt Moritz; Mickey Zide; Leon Blender; Charlie McCarthy; Jay Emanuel; and Louis J. Finske, president, Florida State.

OUR MAN IN BERLIN (*Continued from page 44*)

after. It will be semi-road shown in those places where outright roadshowing is not feasible.

The scheduled events included mass press conferences with Stanley Kramer, Richard Widmark, Maximilian Schell, Judy Garland, and Spencer Tracy. Each was handsomely attended with the questions coming fast and furious. In addition, the stars and Stanley Kramer were available for posed photos in various sections of West Berlin, and sightseeing tours were in order.

The Berlin Senate opened its chambers to greet press and celebrities alike. Mayor Willy Brandt addressed the assemblage prior to the screening of the film. The next day stars and Kramer were to face the press, and a barrage of questions is expected. This was to take place following our deadline for filing this dispatch by wire.

The interview session with Spencer Tracy and Kramer evidently was a rare occasion. Tracy seldom goes for events like this, and the reporters really threw everything at him but the kitchen sink. He was to admit that he believes the convictions he expressed in his part in the film; also that this was the first time he has gone out on a personal appearance tour on behalf of one of his films. He was particularly anxious to come back to West Berlin because he was intrigued with the city when the filming was going on.

Kramer, as a matter of policy, stated in answer to a question that this film was made by individuals, and that there are many things in his own country and elsewhere of which he does not approve. The laws of humanity, he opined, transcend any other laws, and he wanted to make this belief quite clear. As for showing the film in East Germany or elsewhere behind the Iron Curtain, he stands ready to show it anywhere in the world if the authorities so permit.

The organization of events and schedule was handled with fine precision, the entire event being an example of fine coordination between the United Artists home office, the organization in Europe, and the Kramer office. It would be a mistake on our part to try and name all of the individuals who were responsible for the success of the affair, but those we did come into contact with most out here were Gabe Sumer, assistant advertising and publicity director in the home office; Al Fisher, exploitation manager; Jerry Juroe, advertising and publicity director on the continent; Buddy Young, Al Horwits, George Schaefer, Jr., etc.

Harry Mandel, president of RKO Theatres, represented exhibition, primarily because two of his theatres, the Palace on Broadway and the Pantages on the Coast, will be the first houses to play the film. Not only was he sitting in on every phase of the operation, but he also went out inspecting some of the theatres in Berlin looking for clues to better theatre operations. He was very impressed with the exterior posting job done, most of which were hand painted, and he wished he could afford similar effects for some of his houses. He expressed hopes of being able to use some of the filmed coverage as a sort of a "teaser" newsreel in all of the theatres on his circuit.

Incidentally, this dispatch is being written prior to venturing through the wall into East Berlin. We hope that more coverage will be forthcoming.

CHARLOTTE

Picketing of racially-segregated facilities at the Carolina and Imperial was resumed by 14 Negro students at Johnson C. Smith University here. The picketing was the first demonstration of its kind since last April when students picketed in protest to segregation at the Carolina, Imperial, and also at the Charlotte. The picketing was in connection with similar demonstrations at restaurant, hotel, and motel facilities. Clyde Carter, divinity student and spokesman for the group, said the picketing would be expanded. There were no incidents. Carter said he picketing probably would continue until the school's Christmas holidays begin Dec. 16, and might be continued throughout the holidays. At any rate, they are expected to be resumed when school reopens Jan. 3, he said. . . . H. L. Robinson, Charlotte branch manager for Buena Vista Film Corporation, distributors of Walt Disney motion pictures, has been transferred to New York as assistant division manager, directing sales of all Disney pictures east of the Mississippi River. He has been succeeded at Charlotte by Lawrence Terrell, who resigned as manager of the Charlotte branch of Paramount to take the post. Terrell, in turn, has been succeeded as Paramount manager by Kip Smiley, who was transferred to Charlotte from Cincinnati. . . . The Carolina, Charlotte, closed to complete the final rebuilding and equipment installation for Cinerama. The rebuilding program, first in the 34-year history of the house, involves a complete remodeling and has been carried out from the time the last patron leaves at night until it reopens the next afternoon. Now workmen have gone as far as they can without closing down the theatre, and the Carolina expects to reopen with Cinerama Dec. 21.

CHICAGO

Annette and Gene Sheldon from Walt Disney Studios were in Chicago making press rounds with B and K's Dick Stack. . . . Lester Stepner, manager, Evanston, since its reopening in July, 1955, has completed the construction and remodeling of the theatre which began in 1960. . . . Chicago theatre tax for 11 months of 1961 was $265,995. . . . Oscar Brotman, operator of the Oasis Outdoor-Indoor, plans to hold the preliminary trials for the Miss America contest at his theatre next year. . . . Manny Gottlieb Theatres, Inc., has moved to larger offices at 203 South Wabash. Arthur Bachman, formerly with Alliance, has been named buyer for the circuit. Two more theatres have been added to the chain. . . . Warren Warrener, 73, veteran film star, died. He was also a retired official of Show Folks of America. . . . Attorney Harold Gordon has asked Circuit Judge Harry Deringer to view Allied Artists' "Al Capone Story." Gordon recently filed a $6 million suit alleging the film was made without the permission of Capone's widow and son. . . . The Erlinger is to be demolished. . . . Tom Dowd, owner, Loop Capri, has organized Dore Productions to produce films. . . . "King of Kings," currently at the Michael Todd, has an all out booster in Rev. Paul Bussard of St. Paul, publisher of the Catholic Digest. It has been reported that many Roman Catholics take an opposite view.

CINCINNATI

The One O'Clock Club, composed mostly of Film Row's "girl Fridays," who lunch together to talk shop and exchange the latest gossip on the Row, started the annual Christmas rush of film colony parties with a dinner at Younger's Cafe. . . . Columbia exchange held its annual holiday party for Dec. 18 in Hotel Alms. . . . William Stanforth, Jr., son of William Stanforth, Columbia salesman, and a member of Purcell High School football team, was honored by being chosen one of the 66 high school football players to receive recognition in the annual UPI High School All-State Football Squad. . . . Michael Maier, Hyde Park manager, is the proud father of Todd Christopher Maier, born Dec. 1. . . . Film Row extends condolences to Bennett Goldstein, 20th-Fox branch manager, upon the death of his father in New York City, Dec. 4. . . . Chakeres circuit, Springfield, O., in cooperation with merchants are sponsoring their annual children's matinees during the pre-Christmas week in 20 cities. . . . Approximately 60 theatres in the area screened "Santa Claus" films for children's matinees, Dec. 16-17.

COLUMBUS

COLUMBUS, O.—Mayor Westlake appointed Mrs. Isabelle Roman to replace Mrs. Lucille Burke on the city's new film review board. Mrs. Burke, a Juvenile Court probation officer, lives outside the city. . . . Next Cinerama attraction at RKO Grand will be Lowell Thomas' "Search For Paradise". . . . Hunts Cinestage is dark in preparation for the opening of "King of Kings" Dec. 22. . . .

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AMERICAN INT'L-SCREEN GUILD, 415 Van Braam St.—ATlantic 1-1630
Br. Mgr.: Milt Brauman. Cashier: Ruth Knee. Emerg. Phone: HAzel 1-7584.

BUENA VISTA, 1727 Blvd. of Allies—ATlantic 1-9911
Br. Mgr.: Lawrence Seidelman. Booker: Dave Brown. Emerg. Phone: PEnnhurst 1-7577.

COLUMBIA, 1623 Blvd. of Allies—ATlantic 1-0808
Br. Mgr.: Frank Silverman. Office Mgr. and Booker: Margaret McArdle. Sales: Joe Wayne, Saul Perilman. Booker: Dorothy McArdle, Lena Caruso. Cashier: Mary Laird. Emerg. Phones: JA 1-3911, POplar 1-6421.

CONTINENTAL
Dist. Mgr.: Sheldon Tromberg. 1034 Stanley Warner Bldg., 13th and E Sts., N.W., Washington 4, D. C. DIstrict 7-605B.

FRANKLIN, 1709 Blvd. of Allies—ATlantic 1-3514
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JAMES HENDEL, 402 Miltenberger St.—CO 1-6037
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PARAMOUNT, 1727 Blvd. of Allies—ATlantic 1-9270
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UNIVERSAL, 1825 Blvd. of Allies—COurt 1-6704
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ATLAS THEATRE SUPPLY, 402 Miltenberger St.—GRant 1-4281
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Save Them!

Lana Lake, manager, Little, was fined $300 and $130 in costs by Municipal Judge Wilbur Shull after he denied her application for a new trial. Miss Lake was convicted of "giving an immoral exhibition." Police vice squadmen arrested her July 21 after a showing of the feature, "Five Sinners". . . . Speculation about the eventual disposition of the closed Loew's Broad was renewed after announcement by Gov. Michael V. DiSalle that the state will build two new $5 million wings on the present State Office Building property across Front Street from the theatre. The theatre, now owned by the Huntington National Bank, has been rumored as the site for a parking lot or garage, office building, or luxury motor hotel.

DALLAS

The Dallas City Council of Parent-Teachers Associations took another step to raise the standards of motion pictures in the city. P-TA members meeting in the School Administration Building voted that the council, its local units, and individual members write district managers of film distributors in Dallas urging more wholesome pictures be selected for the viewing public. They also voted to write studio producers letters conveying the recommendation that more films of wholesome moral standards be produced. John Q. Adams, Interstate Circuit, Inc., and C. H. Brooks, Cross Roads Co., replied. Adams assured the council that Interstate will not exhibit motion pictures which have been denied the seal by the Code of Authority nor exhibit motion pictures which have been condemned by the Legion of Decency. Brooks pointed out he shared the viewpoint of the P-TA members and quoted from the Oct. 20 bulletin of Highland Park Methodist Church. The bulletin called attention to the efforts of the Dallas Youth Council and the Junior Chamber of Commerce to get parents to give closer supervision to their children in the selection of movies, and for parents to support and attend better family type and morally clean motion pictures. . . . Cay Forrester and Johnny Cash, youthful costars of Pathe-American's "5 Minutes to Live" made two personal appearances here in connection with the Dallas showing of their film. . . . Premiere plans were in the air for a pair of films — an invitational gala, planned for "Summer and Smoke," Dec. 22 at the Esquire, with hopes of producer Hal Wallis and ingenue Pamela Tiffin to be on hand. The other, "State Fair," the film shot in Dallas, now looking for an April premiere, possibly in Dallas. . . . The Kaufman Pike Drive-In closed on Sunday night for remodeling due to relocation of the highway on which it is located. It is slated to reopen after the changes are made. . . . The board of directors of the Texas Drive-In Theatre Owners Association met here to complete plans for the 10th annual convention to be held here in February. Boyd Scott, convention chairman, outlined the program and reported that two-thirds of the booth space had been contracted.

DENVER

Norman Nielsen, manager, Cooper, has worked out a tie-up with area Safeway Stores that is doing an effective job of publicizing the current Cinerama attraction, "Seven Wonders of the World". . . . Bob Pennock, who manages the Fox, Fort Collins, Colo., announced that his company, Fox Intermountain, is going to build a $355,000 850-seat house with parking for 400 cars in his city. . . . Bob Sweeten, manager, Centre, and Jules Needelman, Columbia's local branch manager, are cooperating on a special midnight show for the benefit of the Will Rogers Memorial Hospital fund. Local 230 of Motion Picture Operators is donating projectionist. . . . Bill Hastings, manager, RKO Orpheum, is giving a pre-Christmas theatre party for area orphans with plenty of goodies and treats for the youngsters. . . . Frank Green, Allied Artists' branch manager, is all hopped up over his company's forthcoming release, "El Cid," and is passing out handsome brochures touting it big. . . . Buena Vista's president Irving Ludwig and new western district manager Leo Greenfield were in Denver consulting with Marvin Goldfarb, district manager.

DES MOINES

The Mason City, Ia., council has adopted a self-regulation plan on movies, patterned after the proposal adopted by the Des Moines movie exhibitors. The exhibitors have agreed to show only films approved by certain film groups. . . . Vincent F. Flynn, MGM at Minneapolis, will take over as MGM manager in Des Moines, and Leroy H. Smith is moving from Des Moines to MGM manager at Minneapolis. Smith has been with MGM for 25 years and has been manager at Des Moines since July, 1960. . . . Don Horton has been named as manager, Strand, Mt. Vernon, Ia. . . . Roger Blunt has been named manager, Strand, Milford, Ia. . . . Virginia Chambers replaces Madge Fenton at the Central States accounting department, with Miss Fenton moving to Arizona. . . . Eugene Jacobs was elected chief barker of Variety Tent 15 at the annual meeting. Gary Sandler was named first assistant chief barker; Ralph Olson, second assistant chief barker; Lou Levy, dough guy; and Charles Caliguiri, property master.

DETROIT

Two winter closings, one permanent one, and the opening of a new house are reported in the informative Clark Theatre Service bulletin. The Hillsdale D-I, Hillsdale, and the Jackson D-I, Jackson, are hibernating for the winter. The Hudson, Hudson, is being converted to use other than movies. All equipment is being moved to Alma, where the new Strand is being readied for Dec. 25 opening. The original Strand was destroyed by fire, and owner and operator A. Carl Schmidt received the support of the community's service organizations and Chamber of Commerce in selling season tickets in advance to guarantee a successful operation. . . . In Dowagiac, Mich., half page ads are running in "The Dowagiac Daily" announcing free movies at Saturday matinees through Dec. 23 at the Caruso. The shows are sponsored by 3-V Cola, and the gimmick is that to get in free, the patron must present eight bottle caps. This is a repeat stunt. Owner Paul Caruso recently did the same thing with Vernor Ginger Ale caps as the ducats, and it was enormously successful. By coincidence, Caruso also owns the Dowagiac Bottling Co., which bottles and distributes various lines of soft drinks. . . . The Dexter will be reopened by its owner, the Dexter Theatre Co., division of Great Lakes Bowling Corp., headed by John L. Brown. It was operated under lease as an art house, but closed its doors in a changing neighborhood

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AMERICAN INTERNATIONAL, ENCORE, 252 E. First South St.—DAvis 2-3601
Br. Mgr.: Fred C. Polosky. Asst.: Grace McIntash. Emerg. Phone: CRestwaad 7-4763.

BUENA VISTA (Disney), 139 S. Second East St.—DAvis 2-1255
Br. Mgr.: Thamas A. McMahan. Office Mgr. and Boaker: Narman Chesler. Secty.: Judy Yaung.

COLUMBIA, 206 E. First South St.—DAvis 2-3476
8r. Mgr.: S. S. McFodden. Soles: George 8erryman, John Dahl. 8aaker: Tay Hunt. Cashier: Arva Shiner. Emerg. Phane: ELgin 5-1247.

METRO-GOLDWYN-MAYER, 123 S. Second East St.—ELgin 5-2953
8r. Mgr.: Carl P. Nedley. Office Mgr. and 8aoker: Rabert Mandroke. Sales: Stanley Ennis, Haward Gadfrey, Jahn Maare. Emerg. Phane: EMpire 3-2857.

PARAMOUNT, 270 E. First South St.—DAvis 2-0457
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20TH CENTURY-FOX, 216 E. First South St., P. O. Box 1106—EMpire 3-3908
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WARNER BROS., 214 E. First South St.—EMpire 4-1897
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NATIONAL SCREEN SERVICE, 346 W. Sixth South St.—DAvis 2-0745
Br. Mgr.: Kenneth Friedmon.

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Emerg. Phanes: INgersal 6-1532, HUnter 5-9817.

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three and one half years ago. Now, with the area repopulated, the proprietors are confident the house will pay once again. They have invested over $15,000 in a new marquee, repainting, reupholstering, new heating system, and general refurbishment. Managing will be veteran Walter Conlin, recent lessee of the Globe. Policy will be split week sub run double bill on 14 day availability after second run. Clark Theatre Service will mastermind buying and booking. . . . Whatever relationships are between the fourth estate and the motion picture industry across the country, there is a bright spot in Detroit. "The Friendly 'Free Press'," as the paper dubs itself, lives up to its name with moviedom. Recently, it front-paged a large two-column box. The big type headlined "Miss a Movie?" The copy referred to the Movie Guide, that it was always on the same page for convenience of movie fans, and the ease with which readers could secure desired information.

HOUSTON

The Goodfellows benefit premiere of "King of Kings" will be held at the Tower tomorrow (Dec. 21). The Goodfellows are local citizens who each year raise money so that those less fortunate in the city may have food, clothing, and toys during the Christmas season. The premiere will be a black-tie affair with patron admissions going now at $100. Metro-Goldwyn-Mayer has arranged for the full kleig-light redcarpet treatment for patrons and others. . . . The appointment of Homer McCallon, veteran manager, Loew's Theatres in the city, as southwestern representative for Loew's Hotels was announced. Preston R. Tisch, president, Loew's Hotels, an integral part of Loew's Theatres, said McCallon will handle reservations in this area for Loew's expanding hotel operations, in addition to his theatre duties.

JACKSONVILLE

Joe Fink, Dania, here on a film buying trip, announced that he has acquired the former Worth Theatre in Lake Worth and has renamed it the Capri. . . . It is reported that Roy Bang will take over the operation of the Municipal, Apopka, from Mrs. H. R. Johnson at the end of December. . . . John McBurney, Altec sound engineer from New Orleans, came into the area to work in place of Altec's Charley Scott when the latter underwent surgery in a local hospital. McBurney, while making a service call at Cape Canaveral, was among those witnessing the successful shooting into space of Enos, America's first chimponaut. . . . Charley Gavin, local projectionist, went into Baptist Hospital for an emergency operation. . . . Also hospitalized was Edna Nofal, WOMPI vice-president and Lake Forest Drive-In cashier. . . . Herbert Fertic, local projectionist and stagehand, became the fourth local man to receive a 50-year gold card from Stagehands Local 115, IATSE. The presentation was made by Richard Walsh, IATSE president from New York, at a midnight smorgasbord dinner and dance party in the city-owned Coliseum, with Bill Lavery, Coliseum manager, serving as host. Present was a group of 25 local stagehands and their wives, as well as President Walsh; Albert S. Johnston, IATSE regional vice-president from New Orleans; Tommy Tucker, local radio personality who served as master of ceremonies; and R. E. Morris, IATSE leader from Mobile, Ala. Other local winners of the 50-year honor award are Dunbar Morrow, Florida Theatre stage manager; Andy Meyer, George Washington Hotel auditorium stage manager; and Charley Toy, retired. It was announced that



Participating in ground-breaking ceremonies for the RKO 23rd Street Theatre are, left to right, Sylvia Daneel, 20th-Fox star; Harry Mandel, president, RKO Theatres; and Robert P. Jones, assistant to Manhattan Borough president.

the four honored men, who no longer have to pay union dues, are donating their former dues payments to the Will Rogers Memorial Hospital. . . . The often unsung and anonymous theatre cashiers who perhaps have the closest contact with the movie-going public of any other group in the motion picture industry came in for their day of glory here when the Jacksonville Journal published a six-column feature story consisting of interviews with 10 local cashiers. . . . Local WOMPIs are planning a monthly motion picture show and dance for patients at the nearby State Mental Hospital in Macclenny. . . . MGM branch manager Fred Hull's new office manager is Jennings Easley, formerly a company salesman. Easley succeeded Howell Owens, who has been promoted to a new executive post in MGM's Washington, D.C., regional office. . . . Dunbar A. Morrow, stage manager at the downtown Florida for the past 34 years, and his wife Alta celebrated their 38th wedding anniversary. . . . Sheldon Mandell has introduced a new special box-office price of 90¢ at all performances for children and students during the run of "This Is Cinerama" at his Five Points Theatre. . . . To celebrate the 26th anniversary of the Atlantic Drive-In, Horace Denning set an admittance price of only 22 cents for a top screen program. . . . Wilma Murphy, Allied Artists staffer, and Ida Belle Levey, United Artists, booked several acts of professional entertainment for two WOMPI shows presented at the huge Naval Air Station Hospital. Doug Walker, Columbia booker, assisted WOMPI members in arranging the shows.

NEW HAVEN

Stanley Warner has disclosed plans for a second new motion picture theatre in Connecticut, an 800-seat theatre to be constructed adjacent to the Storrs Shopping Center, on Route 195, opposite the main University of Connecticut campus. Connecticut Theatrical Corporation, a Stanley Warner wholly-owned subsidiary, has obtained an option to buy land from University Commercials, Inc., a Manchester firm headed by Matthew M. Moriarty. The proposed theatre is expected to open in September, 1962. Previously announced were plans for a 1,000-seat theatre in the Hamden Shopping Mart, suburban New Haven. . . . Bill Murphy, resident manager for Lockwood and Gordon Theatres at the Cinerama, has tied up with Bill Robbins, president of Bill Dobbins Musical Enterprises, to award a set of guest tickets to the weekly winners of a newly-launched "sing-a-long" competition at the Stone Haven, choice suburban eating establishment. In return, the theatre gets ample promotional assist from Robbins. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, independent Connecticut circuit, has announced the appointment of Norman Chasey, formerly situated in Waterbury and Bristol, to managership of the State, Jewett City, succeeding Maurice Lemoine, who has left the circuit. . . . Allen M. Widem, Hartford Times theatre editor-columnist, flew to Berlin, West Germany, for Dec. 11-15 activities highlighting world premiere Dec. 14 of UA's Stanley Kramer release, "Judgment at Nuremberg." He was sole Connecticut newspaperman on the 200-member world press junket. . . . Peter and Milton LeRoy, father-and-son team operating the Blue Hills Drive-In, Bloomfield; suspended operations for the winter, intending to concentrate, in the interim, on their LeRoy's Restaurant, Hartford. . . . James Lee, Worcester, Mass., Evening Gazette amusements columnist, discussing foreign location-filming, remarked, "Not only are American movie companies not making pictures in Hollywood, but they are picking some of the most surprising locations for their casts and crews." Continuing, he said, "All of these films can be made much more inexpensively there than in the U.S. If other manufacturers attempted to bring in cheaply-made products from these countries, he'd have to settle generously with Uncle Sam at the import counter." . . . Brooks LeWitt reopened the long-shuttered, 800-seat Arch St. Theatre, downtown New Britain, Conn., with a double-bill, consisting of "A Woman Like Satan" and "The Monster That Challenged the World," charging 50 cents for adults and 25 cents for children, at the same time distributing S & H trading stamps.

NEW ORLEANS

Arthur L. Barnett, stock holder of a newly formed theatre company here, reported that plans are underway for an art theatre in the uptown section of the city near Tulane and Loyola Universities. To be named the University Cinema, it will seat 400. Construction is set to start in early 1962. . . . WOMPI President Della Jean Favre, on behalf of the club, accepted an award of merit from Charity Hospital Volunteer Service representatives for volunteer service performed during the year. . . . Lee Nickolaus was appointed to the WOMPI membership committee, and Gene Barnett to rules and regulations for awards committee. . . . The annual Christmas party for needy families was held at the Famous Theatre. . . . Due to the move of Paramount Distributing's accounting facilities to Atlanta, Della Jean Favre returned to the accounting department of Paramount Gulf Theatres. . . . R. L. Hames succeeds Bill Holliday as Paramount exchange branch manager. Holliday is now UA exchange assistant sales manager. . . . Fern Drive-In, Woodville, Miss., closed for the season. . . . Century, Morganza, closed indefinitely. . . . Other closings include the Port, Port Barre, and the Richton, Richton, Miss. . . . Davis Lustig, Columbia representative, was in town promoting "Twist Around the Clock."

PHILADELPHIA

Transfer of projectionist G. Park "Pop" Weaver from the Ace, Wilmington, Del.,

brings to a close the activities of the Young Timers, the oldest theatre club in the country for boys and girls, six to 14 years of age. Celebrating its 28th birthday, recently, the membership was listed as 1100, with a total of over 7000 children having enjoyed membership over the years. The parents of some of the present members were formerly club members themselves. Pop Weaver was given the Young in Heart Award by the WCAU Children's Hour back in February, 1956, as reported in these columns at the time. Weaver plans to continue his educational and recreational trips to Philadelphia, Valley Forge, etc., but will not organize a new group at his new post. . . . George Nonamaker, feature editor, MOTION PICTURE EXHIBITOR, was recuperating in Graduate Hospital following a mild heart attack. . . . More than 500 members of the Philadelphia Art Alliance and their guests will attend a gala private showing of Paramount's "Summer and Smoke" at the Arcadia. . . . Variety Club Tent 13 was getting ready for the big New Year's Eve party in the clubrooms. . . . Robert Barash, associated with Elia Kazan in the Warner Brothers production, "Splendor in the Grass," was in Philadelphia to direct Neighborhood Players, local theatre group, in the stage presentation, "Girl on the Via Flaminia," released a few years ago by United Artists under the title, "Act of Love."

PORTLAND

Amike Vogel was in town conferring with Broadway manager Herb Royster on promotional activities for Universal-International's "Flower Drum Song," the Christmas picture for the J. J. Parker house. Vogel has made arrangements with top food stores, a prominent florist, and other groups to aid in acquainting the public with the colorful film. . . . Harry Hunsaker has taken over as manager of the Guild. Nancy Welch Allen will now manage the Fine Arts and other Martin Foster Enterprises activities here, as well as aid in promoting the Mark Allen Players, a repertory company. . . . "The World of Suzie Wong," featuring Pei-Ling, Formosan actress, played the Paramount here Dec. 6-9. Northwest Releasing and M. M. Mesher of the Paramount were sponsors.

ST. LOUIS

The Missouri-Illinois Theatre Owners in their monthly meeting again stressed the need for money to fight toll tv. The special urging to contribute pledges or checks followed a letter in which Frank Plumlee, outstate chairman, anti toll-tv committee, stressed that the battle must be won "but it takes money to do it." He explained that the new plan is to present the facts to the public in general through magazine articles, trailers, radio appearances, and tv debates. Roxy, Blytheville, Ark., has closed. . . . Columbia's Christmas party is scheduled for Dec. 21. . . . The all Film Row Christmas party was held Dec. 18 at the New Plaza Hotel Ballroom. . . . Don Walker, Warner Brothers exploiteer, was in. Also seen was Universal exploiteer Dave Kane, in to work on "Flower Drum Song." . . . Columbia plans to book "Twist Around the Clock" into more than 50 theatres in and around St. Louis during the holidays. . . . The Colosseum of Motion Picture Salesmen, St. Louis Loge 19, will have a meeting Dec. 20 in the Paramount screening room. . . . At 20th-Fox Jerry Berger was working with a tie-up of "Bachelor Flat" with the Dolan Real Estate Plaza Square Apartments. . . . Also at 20th, everyone was pleased with the article in the Sunday magazine of "The St. Louis Globe-Democrat" featuring the film, "The Longest Day". . . . The Skyview Drive-In, Belleville, is down to weekends and may close for awhile during December. . . . Jessie Bissell has reopened the Roxy, Mounds, Ill. . . . Mike Bisio has been transferred from MGM's Memphis office to become booker at MGM here. He will replace Frances Frengner.



Looking over paintings shown at special "Barabbas" press conference and reception at the Savoy-Hilton, New York, are, left to right, artist William Thon; Rube Jackter, Columbia vice-president and general sales manager; and Jonas Rosenfeld, Jr., Columbia vice-president in charge of advertising and publicity.

SALT LAKE CITY

E. Dale Peak, president, Salt Lake Council of Churches, wrote to Warren R. Bunting, manager, Lyric, commending him for showing "Question 7." Peak said the council would make every effort to stimulate attendance. . . . A Twist contest sponsored by Utah Fred Astaire Studios, will be held Dec. 30 in the Uptown, coincident with the showing of "The Continental Twist," one of several films featuring the new dance craze. . . . The Utah is conducting a coloring contest in connection with Jerry Lewis' "Errand Boy." . . . The Uptown is giving what has been called a Christmas present for parents in offering a free showing of "The Three Worlds of Gulliver," to children of ZCMI department store shoppers. . . . The Utah conducted a contest promoting "Bachelor in Paradise," starring Bob Hope. Entrants had to tell why they would like to own a Paradise Home. The winner got a down payment on a Buffo home, plus the first six months' payments.

SAN ANTONIO

The Circle 81 Drive-In recently had an unscheduled performance. Burglars broke into the concession stand at the drive-in and hauled away a 300 pound safe containing $400. . . . Bill Rau, local film exchange operator and theatre owner, has sold the Texas and Holiday, Burnett, Tex. . . . Mr. and Mrs. Carl Rye have reopened the King, Gorman, Tex. They formerly operated a radio and television shop at Spur, Tex. . . . Hiram Parks, a theatre owner and operator at Lubbock, Tex., was presented a joint award here recently in recognition of his promotion of better understanding between the U. S. and Mexico. Making the presentation were Billy J. Cox, president, South Plains Lions Club, and Wilmer Gullette, president, Business Council. . . . Ernest A. Ramirez, operator, Roma, Roma, Tex., has announced the arrival of his first child, a son, Ricardo. . . . Jerry Meagher, manager, Irving, Irving, Tex., donated all the proceeds for a showing of "Francis of Assisi" to help this town build its own hospital. . . . Jack Haynie is owner of the Texan, Hamilton, Tex. He was a former salesman for the Columbia exchange in Dallas. . . . Rowley United Theatres has bought the heirs' share of the Martin, Mount Pleasant, Tex., according to Charles Dalton, manager. The theatre is in the process of being remodeled, the job to include refacing the front and decoration of the interior, according to Dalton. . . . W. L. Berryman, pioneer theatreman, died recently in Corpus Christi, Tex. . . . Frank Pierce is the new owner, Vogue, indoor, and the Matador Drive-In, Matador, Tex. . . . Frank P. Love has sold his Dove, Groom, Tex., to Bob Nicholson. Love will retain the Dove, Panhandle, Tex. The two will continue to book pictures together and circuit them from one to another in order to save express charges. . . . The father of Don Gilbert, who operates the Mission and El Rancho Drive-In, Dalhart, Tex., died as he was preparing to leave for his home in Marlin, Tex., after a visit with his son. . . . Buford Kanz, Pioneer Drive-In, Cross Plains, Tex., has accepted a position in Mount Carmel, Ill., and his parents will operate the drive-in during his absence. . . . Brad Rusing, manager, Esquire, Amarillo, Tex., reported there was no damage to the theatre from a $10,000 fire at a flower shop next door. . . . Showing of "Not Tonight, Henry" at a drive-in at Abilene, Tex., has brought charges against four persons. The film was banned by the Abilene board of review after seven of its nine members ruled the picture obscene. Named in complaints for violation of the city's film censorship ordinance were Mrs. Katherine Jacob, owner, Crescent Drive-In; Duane Gates, manager; S. L. Starr, projectionist; and Nona Braddock, ticket seller. The film was confiscated. . . . Frank W. Zimmerman, theatre operator, San Marcos. Tex., has been named "Man of the Month" by the Texas Drive-In Theatre Owners Association. . . . H. S. McMurray, Evelyn, indoor, and the Prairie Drive-In, Dumas, Tex., has had all of the seats in the Evelyn revamped by Eaker Seating & Fabrics Co., Oklahoma City. The seats were respaced and McMurray revealed that he has lost about four rows in the front, but still has about 600 seats. Eaker Seating & Fabrics Co. is also slated to renovate and respace the seats in the Lyric, Spearmen, Tex., which is operated by Wright Hale. . . . The Joy Drive-In, Anthony, Tex., was robbed of about $90 by a pair of young bandits. Pio Sanchez, cashier, said that when he attempted to investigate what he considered to be some boy loitering near his office, one grabbed him and jammed a pistol against his ribs, while the others went into the office and took the money from the cash drawer. . . . A new shopping development brought about the demolition of the Boulevard Drive-In, Fort Worth, Tex.'s first drive-in which opened in 1941. Henry Brownlee was the first manager. . . . Dorothy Matson, Rockdale, Tex., in the theatre business for many years, now is in the Torbett Hospital. Marlin, Tex., where she has been a patient for the past nine months. She is expected to remain there for many months to come. She is a partner in Matson Theatres in Rockdale, Caldwell, Giddings, and Madisonville, Tex. . . . Preston Smith, Lubbock, Tex., who is, in addition to a theatre operator, a State Senator, has announced that he is to be a candidate for the post of Lieutenant-Governor of Texas. . . . Thieves broke into the concessions stand of the Garland Road Drive-In, Garland, Tex., taking a small amount of candy and popcorn. . . . The closed Kermit Drive-In, Kermit, Tex., was broken into. Besides a jimmied vending machine, there was no other reported loss. . . . H. T. Wales, East Drive-In, Boerne, Tex., an exhibitor for 27 years, received a write-up in the Boerne

Star in a weekly series saluting local citizens. . . . Bill Chambers, manager, Plaza, El Paso, Tex., was host to a large group of youngsters at a Kiddy Jamboree sponsored by KROD-TV and Farmers Dairies. . . . Dave Ayoub and George Ogdee have opened the new 77 Drive-In in the San Benito-Harlingen, Tex., area. . . . Two youths were fined $25 for malicious mischief at the Crest Drive-In, Tyler, Tex., for throwing rocks and breaking neon signs. . . . Mrs. Lela Jones, owner, Texan Drive-In, Midland, Tex., sponsored a campaign to solicit funds, starting it with a $25 contribution, to assist parents of a nine year old girl who underwent open heart surgery.

SEATTLE

The Variety Club film row Christmas party was celebrated at a dinner-dance, Dec. 14, at the Fort Lawton Officer's Club. Tickets are available through Mary Fay at B. F. Shearers or Helen Reynolds, Saffle's Theatre Service. . . . The women of Variety held their December meeting following luncheon at the Town and Country. . . . Mr. and Mrs. Bill Vose (Metro salesman out of Los Angeles and formerly Seattle office manager-booker) became the parents of a son. . . . 20th-Fox will hold their annual Christmas party Dec. 21. . . . United Artists will celebrate with their annual Christmas party on the same date. . . . "King of Kings," the MGM spectacular, will open Dec. 21 at the Blue Mouse, with all opening night proceeds to go to the Kiwanians. . . . James B. Mooney, Universal branch manager, was in San Francisco attending a sales meeting. . . . Charles P. Powers, Sr., was up from Portland for a 20th-Fox meeting with Seattle branch manager Charles (Mike) Powers, Jr.

David E.

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Langner Signs Col. Pact

HOLLYWOOD—Philip Langner, president, Theatre Guild Productions, Inc., and Columbia Pictures have entered into a multiple-picture arrangement whereby Langner will serve as producer on the forthcoming projects. Properties submitted to the Theatre Guild will be made available to Columbia for motion picture production.

Langner has been associated with many outstanding Broadway properties and most recently served as associate producer on "Judgment at Nuremberg," which he helped package for producer Stanley Kramer. He was responsible for presenting "A Child Is Waiting" on television, which starred Ingrid Bergman, and will serve as associate producer on the film version which will star Burt Lancaster and Judy Garland, with John Cassavetes directing. He packaged the current play, "The Captains and The Kings," now being presented in San Francisco by Paul Gregory with Dana Andrews starred.

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Six Theatres Join Commonwealth Circuit

KANSAS CITY—Richard H. Orear, president of Commonwealth Theatres, Inc., announced that a half dozen theatres in the greater Scottsbluff, Nebr., area will soon be a part of the Commonwealth Circuit.

The acquisition of the assorted properties (both indoor and outdoor theatres) is occuring over a 45 day period, and the manifold requirements will obligate Commonwealth Theatres for approximately a half million dollars. The city of Scottsbluff has a population of about 15,000, but the county boasts a 1960 census count of over 33,000. There are some 90,000 people in the trade area of that city.

The first acquisition took place on Nov. 1, when a deal was consummated for Terry's Carena Drive-In, with a capacity for one thousand cars, with Terry Carpenter. Concurrently, negotiations were concluded with Floyd Biggers for the Biggers Drive-In, with a capacity for 575 cars. The latter property will join the circuit on Dec. 20. Orear announced that four more theatre units in that territory will join Commonwealth Theatres on Jan. 14, after completing negotiations with W. H. Ostenberg. The featured property of these units is a flagship operation, the Midwest, a thousand seat house in Scottsbluff proper. The other three theatres are indoor units also, consisting of the Bluffs, a 700 seat house; the Oto, a 500 seat house; these two being within the city of Scottsbluff. The fourth conventional property is the Grove, with 400 seats, located in Gering, Nebr., six miles south of Scottsbluff.

RKO Award To Kazan

NEW YORK—The RKO Theatres Showmanship Award has been bestowed upon Elia Kazan, producer-director of "Splendor in the Grass," the Warner Bros. motion picture hit opening Dec. 29 at neighborhood theatres throughout the New York metropolitan area.

The Award, "for maintaining a consistent standard of high quality and showmanship in his productions," was presented to the Academy Award-winning film-maker by Harry Mandel, president of RKO Theatres, in behalf of the local theatre managers and the management of the motion picture theatre circuit.

Kazan was cited for his production of "Splendor in the Grass" and other films.

Levine Heads Fund Drive

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corporation, has been named national chairman of the motion picture division of Muscular Dystrophy Associations of America.

As chairman, Levine will enlist the support of industry members in the fight against crippling, fatal muscular dystrophy, which counts many thousands of Americans, most of them children, among its victims.

Levine, an outstanding philanthropist, has participated in MDAA activities for several years. His efforts have been highly successful in gaining vital funds needed for research and patient care for dystrophy victims.

Greenfield Heads Republic

HOLLYWOOD — Gordon K. Greenfield, president, America Corp., has been elected president of Republic Corp., it was announced recently by Victor M. Carter, former president, now board chairman.

Also announced was that William Zeckendorf, president, Webb & Knapp, Inc., was elected executive chairman of Republic.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 67, NO. 2 DECEMBER 20, 1961

ALLIED ARTISTS

El Cid

DRAMA
186M.
plus intermission

Allied Artists
(70 mm Super Technirama)
(Technicolor)
(Filmed in Spain)

ESTIMATE: Impressive, colorful adventure should ride high.

CAST: Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page, John Fraser, Gary Raymond, Hurd Hatfield, Massimo Serato, Herbert Lom, Andrew Cruickshank, Christopher Rhodes, Michael Hordern, Ralph Truman, Tullio Carminati, Gerard Tich, Douglas Wilmer. Directed by Anthony Mann; produced by Samuel Bronston; associate producers, Michael Waszynski and Jaime Prades.

STORY: The Spain of the period when the story takes place was a land drained by centuries of bloody holy wars. A number of the Christian kingdoms had fallen to Islam, and the two worlds lived side by side in an uneasy truce, constantly broken by petty border incidents and raids. By 1050, only the kingdom of Castile, Leon and Aragon remained as a bastion of Europe and Christianity. The Moors like the prosperity that peace brings, and they are disturbed by the threats looming out of Africa when Herbert Lom plans on leading his hordes in a holy war against all of Christian Europe. Charlton Heston, on his way to wed Sophia Loren, comes across a small village that is beset by a force of Moors, and he captures several of the leaders. Rather than hang them, he lets them go after they promise to battle no more against the Spaniards. For this, Emir Douglas Wilmer gives Heston the title of El Cid, meaning Lord, and pledges eternal friendship and gratitude. His act of mercy is misinterpreted, and he is accused of being a traitor by Raf Vallone, one of the powerful nobles of the court, who loves Loren, as well as by Loren's father, court champion. The latter dies when he and Heston duel, but not before he asks Loren to avenge him. While she cannot deny her love for Heston, she refuses to marry him and hopes that he will be killed in a duel for a border city claimed by another king. Heston, however, is victorious. Heston is then named new court champion. Vallone pledges that he will avenge Loren, and she in turn promises herself to him if he is successful. He arranges for a Moorish ambush, but Heston is saved by Wilmer. Despite Loren's plotting, he still wants to marry her, and the king orders the wedding to take place. She accepts the marriage as a form of revenge, and after the ceremony enters a convent for seclusion and meditation. The royal family is torn apart by the death of the king, with the kingdom divided between the two sons and his daughter. Heston tries to reconcile the brothers but is unsuccessful. Lom tries to make the most of this and arranges for the death of the older brother so that the younger, John Fraser, appears responsible. His coronation is marred by Heston trying to get him to swear that he is innocent of the death of his brother. Loren decides to leave the convent and seek out the unselfish Heston. Fraser banishes Heston, and stripped of honors and possessions, he leaves his homeland. He is met by Loren, who begs to go with him. They take refuge in a farmer's stable, and the next morning, they are greeted by an army of followers, who insist that Heston lead them. Loren is left in the convent while Heston becomes a respected and triumphant warrior fighting under his own banner and gaining the respect and alliance of the Spanish Emirs. Lom lands and Fraser asks Heston to help fight him, but when Fraser refuses to welcome his Moorish friends and allies, Heston leaves. He visits Loren and the twin daughters he has never seen, after which he lays siege to the city of Valencia which must be won before peace can become a reality. The battle between Lom and Fraser goes badly for the latter, and he takes and holds Loren and the children as hostages. Before Heston can withdraw his armies from the siege to rescue her, she prevails upon Vallone to help her escape to Heston. When the city falls, Heston accepts the crown not for himself, but rather on behalf of Fraser, whom he refuses to depose. When Lom's forces approach the city, Heston leads a surprise attack and inflicts large losses but is himself wounded by a stray arrow. When the word spread through the city that he is dead, he hides his wound and appears to urge that all is right and victory will soon be theirs. He realizes how important it is that he lead the next day's attack, and he exacts a promise from Loren and those about him that they will see to it that he leads the armies even though he may be dead. The striking figure of Heston firmly mounted on his white charger causes a rout among the enemy. El Cid becomes a legend in history and the hearts of his countrymen.

X-RAY: A man of immense stature and tremendous heroic ability is lifted from the pages of Spanish history and transposed to the large screen in color in a presentation that is impressive, interesting, and worthy. Absorbing adventure is bolstered by great action sequences, in addition to which viewers are treated to an unusual love story; one spectacle piled upon another in a memorable array; thousands upon thousands of participants; fine performances with a special bow due the talents of Charlton Heston, who is marvelous in the lead and title role; better direction; and superior production values. It's a film of unusual achievement. As to the selling, whether or not the film is ready for acceptance on a reserved seat or roadshow basis is something that time and testing will have to determine. It is the opinion of this viewer that a general editing of the story and its outstanding series of action and dramatic sequences would have resulted in a tighter, even more acceptable and greater film. The photography and color is generally excellent. The screenplay is by Frederic M. Frank and Philip Yordan.

TIP ON BIDDING: Higher rates, depending on individual situation and selling policy.

AD LINES: "The Man Who Gave You 'King of Kings' Now Presents Another Outstanding Adventure Spectacle in 'El Cid'"; "An Epic Motion Picture That Is Great Entertainment"; "History Comes Alive In An Outstanding Adventure Spectacle."

The George Raft Story

DRAMA
105½M.

Allied Artists

ESTIMATE: Highly interesting biofilm.

CAST: Ray Danton, Jayne Mansfield, Julie London, Barrie Chase, Barbara Nichols, Frank Gorshin, Margo Moore, Brad Dexter, Neville Brand, Robert Strauss, Joe De Santis, Argentina Brunetti, John Bleifer, Pepper Davis and Tony Reese, Jack Lambert, Cecile Rogers, Tol Avery, Robert H. Harris, Herschel Bernardi. Produced by Ben Schwalb; directed by Joseph M. Newman.

STORY: Ray Danton as George Raft is a product of New York's Hell's Kitchen, a tough youngster, and a sometimes professional dancer. Between dancing engagements, he drifts into the mob of racketeer Robert Strauss. His coolness in handling bootleg liquor convoys and other similar jobs gets him a spot in the gang controlled by Joe De Santis, but he never gives up his dancing career, forming an act with singer Julie London, with whom he is also involved romantically. He moves to Texas Guinan's popular club and has a gentle romance with cigarette girl Margo Moore. She is also desired by racketeer Jack Lambert, and Danton protects her from his advances. The two men clash, and De Santis tells Danton a life of crime is not for him. He advises Danton to go west to Hollywood and try to break into the movies. Danton's New York police record follows him, and Los Angeles police keep an eye on him. He gets extra jobs through dancer Barrie Chase and impresses studio moguls. His first big break is in "Scarface." His performance is highly praised by critics, and even Al Capone (Neville Brand) commends his talent. Soon he is an established star, but his quick temper and gangland connections still continue to get him into trouble. He takes up romantically with star Jayne Mansfield. His friendship with the notorious Benny Siegel (Brad Dexter) is exposed after the latter's murder, and Danton's star begins to descend. His big spending must stop, and he agrees to participate in a hotel-casino venture in Cuba. There he finds he is still a respected celebrity, but the Castro revolution forces him to flee the country. He tries for a Hollywood comeback and is offered the role of a gangster in a big picture. Reluctantly, he accepts, noting that gangsterism has been the story of his life.

X-RAY: This interesting dramatization of the still very much alive George Raft's life does not attempt to put a halo around its subject's head. Raft's connections with the underworld are gone into in detail and comprise perhaps an excess of the running time. However, his women are beautiful, his life eventful, and the resultant biofilm should create considerable interest. There is no recognizable story line as such, but Danton manages to capture the flavor of George Raft's personality without attempting an imitation which could have proved disastrous. Danton dances quite acceptably, and the musical contribution of Julie London also adds to the film's appeal. The flavor of the roaring '20s is captured well, and a word should be said for the comedy antics of night club performers Pepper Davis and Tony Reese. Their routine in the film is a laugh-filled standout. George Raft is a well known personality, and adults

ALPHABETICAL GUIDE TO 103 Features Reviewed

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X

X-15—106½m.—UA 4885

Hugh Burden, Rosalie Crutchley, Michael Goodliff, Mervyn Johns, Geoffrey Keen. Produced by Betty E. Box; directed by Ralph Thomas.

STORY: Peter Finch is a member of British Parliament, who is up for reelection which he wins by hard work and getting out among his constituents. As a member of the Laborite faction in control, he expects a government post, but the Prime Minister passes him over. His welcome home is nothing to make him jump for joy, with wife Rosalie Crutchley sloppy and uncaring and more concerned with her own politics than his. He receives a warmer welcome from upstairs neighbor Billie Whitelaw, who seems to have a romantic crush on him. Resentful over being passed over, he is drawn into a rebel group of representatives which can give him prestige and publicity and also serve to annoy the government. Returning home after a session, he finds a note from Crutchley saying that she is leaving him. He tries to find comfort elsewhere but is not sucessful — not even with a streetwalker. A phone call interrupts a romantic interlude with Whitelaw, and their relationship never quite seems to reach that level again. He meets young model Mary Peach at a party, and they get friendly, even falling in love. He also foregoes asking an embarrassing question from the floor of the House in order to spend some time with her. She takes a realistic look at their age difference and decides to go home before further complications set in. Finch is next plagued by a group of constituents who think he's not doing a good job for them. He goes up to the area and winds up pleading for another chance. He seeks out Whitelaw once again, but she is about to be married to an associate in her office. Crutchley returns and asks that they have another go at life together, and he is all for this until summoned by the Prime Minister and told that he is to become assistant postmaster general. It seems that he wasn't offered a job before because Crutchley was a member of the Communist Party. It was felt that she could prove an embarrassment to the government. Now that he has separated from her, it is felt that the offer of government was proper. Ambitious Finch accepts and tears up the phone number she left him.

X-RAY: This well-made import should prove of high interest to adults in the art and specialty spots initially, after which it might play other houses if the reaction is as expected. The tale of a member of the House of Parliament with his personal and legislative life laid bare holds interest on high throughout, with some of the sequences such as a session in bed with a model half his age suitable only for adults. Peter Finch as the legislator, who is basically a lonely man, is very good in the lead and receives some fine support from those about him. The routines of Parliament are also interesting and form a necessary and welcome part of the presentation. The direction and production are in the better category. The screenplay is by Nicholas Phipps and Mordecai Richler, based on the novel by Wilfred Fienburgh.

AD LINES: "A Man Of Government Is Starved For Love And Affection"; "Lover Or Legislator? He Wanted To Be Both"; "A Member Of The House Of Parliament — His Life And Loves."



DECEMBER 20, 1961 SECTION THREE
VOL. 67, NO. 2

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative Index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B-30
Kids And Horror
THEATRE: **RKO Keith's**
ADDRESS: **Syracuse, N.Y.**
MANAGER: **Sol Sorkin**

This time of the year is always good for at least one HORROR SHOW, and also a KIDDIE SHOW. As a matter of fact, they could be used at any time, whenever the occasion permits. Full details, including specially prepared ads, lobby displays, and signs, tell the story, and are very easy to follow.

1. HORROR SHOWS . . . Horror Shows are good around the Halloween Period, also on any Friday the 13th. We called it a "horror convention." However, there are many variations and the copy can be changed to fit the situation.

Note large skull, skeleton hand, and a one-sheet of each of the horror pictures played; and copy used which explains everything in detail. They can also be used as copy for special trailer. Just to give you an idea of the size of this special sign, the usher on the right is 5 ft. 10 in. tall.

2. KIDDIE SHOWS . . . Kiddie Shows can be held on any holiday, Saturday mornings, and almost anytime when there is no school. However, the children must be ready for it. By that I mean they haven't had any Kiddie Shows two or three months prior to it. (I am now referring to downtown and not a neighborhood theatre)

Please note that we have managed to get $500 in prizes from a local store. This, of course, helps considerably and creates a demand for tickets. The opportunity of getting something for nothing is important. The store is sold on the idea by offering them a trailer on the screen, special lobby display, and a sidewalk sign which announces to one and sundry that the particular store has a complete discount toy department. Naturally, when they visit the store, they will buy other things.

Trailer copy as follows: *POSITIVELY THE BIGGEST EVER—We Mean—Our Annual VETERAN'S DAY KIDDIE CARTOON AND FUN SHOW—On SATURDAY, NOV. 11—One show only at 9 A.M.—Doors open at 8:30 A.M. It's the BIGGEST Because there will be CARTOONS—22—With All your favorite characters . . . and You'll have a chance to win $500 in Prizes, including BICYCLES and other wonderful gifts—Plus . . . FREE DOOR PRIZES To Every Boy and Girl—all thru the courtesy—SHOPPER'S FAIR . . . BUY YOUR TICKETS TODAY AND DON'T DISAPPOINT THE KIDDIES!*

NUMBER B-31
Sponsored Kiddie Series
THEATRE: **State**
ADDRESS: **Sioux Falls, S.D.**
MANAGER: **Cliff Knoll**

This is the third year for our annual children's Movie Series, sponsored by the Sioux Falls Council of AFL-CIO Auxiliaries, and was the most successful to date.



Sol Sorkin, manager, RKO Keith's, Syracuse, N.Y., takes advantage of holidays and special occasions wherever possible to book special shows for extra business. Here is promotional material used recently for a Hallowe'en horror show and a Veteran's Day Kiddie cartoon show.

Since we are not allowed to sell season tickets in the schools, we organize the union ladies to flood the city with season tickets hoping that through the ticket, our advertising, and publicity, the youngsters would pay their dollar for their ticket on the first Saturday of the series. They do just this, and it works out very fine and profitable for both the union auxiliaries and us.

By flooding the city, we mean that the union auxiliaries organize groups to distribute the tickets at each of the 29 local schools, and through the cooperation of the Labor Temple, every branch of the union is contacted and members of each are given tickets for their youngsters. A total of 25,000 tickets covered the city this year, and we are very happy with the percentage of these that were paid for.

By tieing in the union auxiliaries, it is very easy to get the wholehearted cooperation of both the local television stations, the three radio stations, the daily newspaper, as well as individual union organs'. Here in Sioux Falls, we arranged with the two television stations to have their popular kiddie personalities on hand in person the first Saturday of the series. This aided in the sale of season tickets.

This nine week promotion, I am happy to report, has given us a 200 percent increase in our Saturday matinee business, not counting the tremendous business our concession department does.

I believe the lauditory editorial from our local newspaper speaks better for our successful Kiddie Series than I can for here is a piece of publicity we can't buy at any price.

G | STUNTS-BALLY

NUMBER G-47
"Ben-Hur"—Late Blooming Hit
THEATRE: **Carolina**
ADDRESS: **Florence, S.C.**
MANAGER: **Floyd H. Gainous**

Even though we were over two years late in bringing "Ben-Hur" to our city, we still proved that with a lot of work, top grosses can still be achieved. Here is a list of activities on this picture:

1. Three radio stations (WYNN, WOLS, and WJMX) carried news items of this picture coming to Florence six weeks in advance. Then two weeks before opening, another story was carried about the playdate, etc.

2. It is not the policy of the local newspaper to give us scene mats, but on this one we received three two-column scenes and the large five-column scene of the big race in the picture gratis. This was spaced out over a two week period.

3. The local newspaper gave us an announcement story describing the large scope of the picture, playdate, etc.

4. Special two-foot by five-foot banners were placed in five leading stores three weeks in advance.

5. The giant display described in the press book was displayed in a window on Main street five weeks in advance. We arranged to have this window well lighted until midnight each night. The display cost nothing since I borrowed it from another theatre in another state.

6. Ten thousand heralds were put out in three counties.

7. Five hundred window cards were distributed in three counties.

8. A three-foot by 20-foot banner was used on the back wall of the theatre so everyone leaving the theatre could see it five weeks before playdate.

9. Several six-sheets were used in store windows to make displays.

10. The record interview available on the film was used gratis by two radio stations.

11. The special radio transcription was used over three local stations.

12. On opening night of the picture, I arranged with the High School band to put on a 45 minute concert in front of the theatre. The street was blocked off, and every member of the band attended. This was arranged at no cost.

13. We had a direct radio broadcast from the front of the theatre that lasted for one hour. Radio announcer interviewed patrons, the Mayor, City Manager, theatre officials, band leader, etc. This was arranged at no cost to the theatre.

14. A false front was created for the theatre using our own material and the giant display.

15. All city and county officials were invited to attend the opening.

16. The Mayor issued a proclamation for the city declaring "Ben-Hur" week. This was published by the newspaper gratis.

17. The Mayor and City Manager changed the name of Dargan street to Ben-Hur street. Picture and story appeared gratis in the paper. All radio and tv stations in the area



picked up and carried this item. WOLS, located on Dargan street, broadcast as follows, "You are listening to WOLS, 1230 on your radio dial, on Ben-Hur street." This was done seven days before opening right up to opening.

18. We arranged a ribbon cutting ceremony for opening night. In the absence of the Mayor, the City Manager did the honors. Here again we received a free two-column photo in the paper with a write up.

19. Two half pages in the newspaper were promoted on the film at no cost. One was used on opening day (Wednesday) and the other on the following Sunday.

20. Teaser ads were run in seven different cities within 75 miles of Florence.

21. The newspaper also gave us a very nice editorial on the picture.

As you can see, we really worked on this giant of a motion picture. We played it late, but it did great business for us. Everyone in the city cooperated with us in putting it over, and my thanks went to them in the form of personal letters at the end of the engagement.

NUMBER G-48
Selling "Tammy" Everywhere

THEATRE: **Guthrie**
ADDRESS: **Grove City, Pa.**
MANAGER: **James G. Bell**

The following is the campaign we used on "Tammy, Tell Me True," which gave us a very successful engagement.

First, we built a standee using a Parents Magazine one-sheet and some stills and placed it in a vacant store window next to our leading bank 14 days before our opening. Ten days before opening we used another store window with the same one-sheet and stills mounted on a color background with copy containing playdate information and theatre name. We also found suitable locations for eight other one-sheets in the outlying areas, and the local library cooperated by posting one at their check-in desk.

All our local mail had a sticker pasted on the back of the envelope with the title of the picture, playdate, and theatre name.

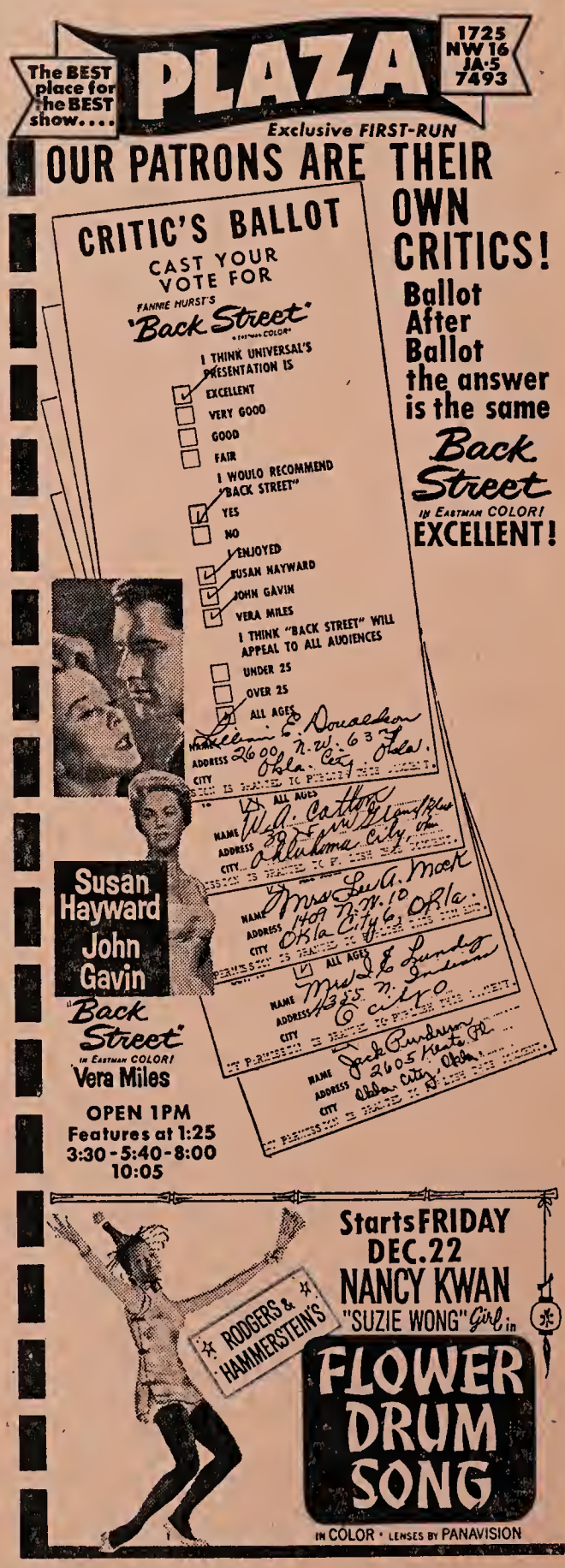
A week before playdate, the local paper carried a crossword puzzle which we gave them, and awarded five sets of passes for first correct solutions. This tieup also provided our playdate and theatre name. The day before our opening, the paper carried the answers to the "Tammy" puzzle, a plug for the picture, and the names of the winners.

Prior to opening, we used a second standee next to our boxoffice.

We had a tieup with a local dress shop for the person who registered the longest pigtail prior to and during the run of the picture. A 22 x 28 with a photo of Tammy in pigtails and proper copy was used in the store window.

Numbered disks were given away at various stores, playgrounds and other youth centers, with lucky numbers receiving free passes. Winning numbers were posted at the theatre boxoffice.

Before opening, the newspaper used a cutout of Tammy and her goat, with playdate information. On the second day of the run, we strung all the old scarfs we could find in our Lost and Found box on a rope in front of the theatre with a 22 x 28 card saying,



Farris Shanbour, manager, Plaza, Oklahoma City, had patrons fill out comment cards in the lobby after seeing U-I's "Back Street" and then used these cards to make up Thanksgiving ads.

"Will the girls who enjoyed "Tammy Tell Me True" so much they forgot their scarfs, please claim them?" We did this early in the morning following the opening so people going to work would be exposed to the stunt.

The art work in all posters except standard material, we did in our own art shop, which provides originality and keeps the costs down.



One of the novel ways U-I's "Tammy Tell Me True" was sold at the Guthrie, Grove City, Pa., was via this one-sheet on the sidewalk in front of the theatre.

NUMBER G-49
TV Lends A Hand

THEATRE: **State**
ADDRESS: **Lebanon, Pa.**
MANAGER: **James E. Cole**

This is proof that television stations do cooperate. When I played Columbia's "Devil At 4 O'Clock," I approached the station to run several free ads for me which I told them would make a hit on their station as well as giving my theatre a big boost. I was able to tie up time on the "Bob Keller Show," which is a very popular women's show in the morning. I felt that this was important as the woman audience should not be over looked when you play an adventure type picture, and Frank Sinatra has womans' appeal.

In the Columbia promotion guide, I was able to find a couple of recipes for Hawaiian dishes. Also from Columbia, I received three featurettes totaling seven minutes in length. Seven days before I opened the picture, Bob Keller read the one recipe, "When Spencer Tracy, and Frank Sinatra were in Hawaii to make 'The Devil at 4 O'Clock' they sampled some exotic dishes such as (recipe)." Five days before the picture, he used the other recipe and one of the featurettes. Two days before we opened the picture, he repeated the first recipe for those that had missed it and wanted to copy it down. On opening day, all three featurettes were used. The theatre and the playdate of the picture were, of course, mentioned at all times. This time, which amounted to over 15 minutes, was entirely free.

In addition to this, I had a 40" x 60" display up three weeks in advance of playdate. I also set up a special six sheet board in front of the theatre a week in advance with flood lights shining on it. This was up during the whole week that we played the picture too. The free teaser trailer was run two weeks before play date also.

I also had 1,000 specially printed heralds made up and passed out in the down town business district. They measured 5" x 8" (folded) and had the following copy on the front and back "Are you ready to meet . . . THE DEVIL AT 4 O'CLOCK?" Inside when open was the State sig, playdate, three column mat on the picture, and the Spanish proverb, "It is hard for a man to be brave when he is going to meet THE DEVIL AT 4 O'CLOCK."

The only cost for this campaign was for the heralds, the accessories for the display, and the six sheet board.

Sophia Slays 'Em

PERHAPS there is no greater measure of a star's power with the public than the amount of pandemonium he or she can create on a personal appearance tour or premiere outing. If this is the case, Sophia Loren, Italy's gift to world cinema and female beauty is a very big star indeed.

When Miss Loren hit the screen originally, it was as a typical European sex symbol. She had all the physical qualifications, and her rise to stardom was swift and sure. Lurking in the background, however, was a great deal more than a beautiful woman. There was a fine actress as well. Critics began to suspect her talent in several earlier films, but in Embassy's current, tremendously successful release, "Two Women," all must agree.

Miss Loren has been touted for Academy Award consideration on the basis of this fine performance in an extremely demanding dramatic role, and she deserves it, say those who are supposed to know.

To get back to the public appearance angle, the combination of Sophia Loren, beautiful woman, and Sophia Loren, magnificent actress proved irresistible to press and public alike as she made a series of personal appearances in line with key openings of the film. Joe Levine never had a prettier salesman, and the resultant newspaper, radio, and TV coverage was enough to make an exploiteer swoon with joy.

These scenes are from the Los Angeles engagement, but the scene was repeated wherever the lovely Loren appeared. Such are the joys of stardom.



Almost from the moment she set foot in the U.S.A., Sophia Loren received a rare tribute from the public, the press and the entertainment world, which was testimony to the stature she has attained as an international star. She is seen, left, with Vittorio De Sica and Joseph E. Levine, president, Embassy Pictures, at the "Two Women" premiere party in Los Angeles.



Robert Selig, left, general manager, National Theatres and Television, Inc.; Leonard Lightstone, Embassy Pictures' international sales manager, center; and Eugene Klein, president, National Theatres and Television, pause in the lobby of the Vogue; Mr. and Mrs. Joseph E. Levine with Dorothy Manners, seated, at the gala party; and Dimitri Tiomkin, who is composing the musical score for Embassy's "The Last Days Of Sodom and Gomorrah" is interviewed by premiere master of ceremonies Dick Haynes at the theatre. Below, Tony Randall, star of Embassy Picture's forthcoming "Boys' Night Out" is seen with Levine; Sophia Loren is with Steve Allen during a taping session of Allen's television program which will feature her and spotlight key scenes from "Two Women"; and Miss Loren obliging her fans at an autograph session outside the Los Angele's Vogue prior to the premiere. In New York, the star, DeSica and others attended duplicate ceremonies with Levine having them as guests of honor at a press luncheon and at the Front Page Dinner-dance of the New York Newspaperwomen's Club.





This polar bear attracted loads of attention for "North to Alaska" at the O'Brien, Renfrew, Ontario, Canada. The stunt on the 20th-Fox film was arranged by manager J. O. McMahon.

H | LOBBY DISPLAYS

NUMBER H-6

Bear In The Lobby

THEATRE: **O'Brien**
ADDRESS: **Renfrew, Ont., Canada**
MANAGER: **J. O. McMahon**

Although we were a little late playing "North To Alaska," our extra efforts paid off for us.

First of all we obtained a white polar bear skin from a local dealer, which we put on display in the lobby two weeks in advance with stills, photos, etc., along with a map of Alaska which we obtained from a studio in Hollywood.

By the time our playdate came around, we had most of the teachers in the grade schools plus a lot of children asking for the map.

We next picked a suitable mat from the press book and made up our own herald. 5,500 of these were sent out direct mail to the people in town and surrounding district.

Seventy-five window cards were placed in country stores within a radius of 25 miles.

A few extra spots on radio and tv also gave us a lift.

The Saturday prior to opening, through the cooperation of the local dairy, 100 Eskimo pies were given out at the matinee, each one folded in a "North To Alaska" herald showing the playdates.

We trust some of the above may be of assistance to other exhibitors.

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COMPANY ASSISTS

RECORD-BREAKING box office business resulted from the effective exploitation and advertising campaign accorded Jerry Lewis' latest Paramount release, "The Errand Boy," in its world premiere at the Chicago Theatre, Chicago. In conjunction with Ed Seguin, advertising and publicity director of B & K Theatres and Paramount, several major tie-ups, full cooperation from leading disc jockeys, a huge special morning showing for the largest charity orphanages in addition to several contests were among the key points in the campaign. In a contest arranged with local disc jockeys, listeners were urged to describe in 25 words or less "Why they would like to be Jerry Lewis' 'Errand Boy.'" The winner was announced from the stage of the theatre by the local disc jockeys—Ernie Simon of WJJD; Jerry Healey of WBBM and Gene Taylor of WLS. Jerry Lewis, via special wire from Las Vegas, spoke to the audience, the disc jockeys and complimented the winner, who will get a whirlwind red-carpet treatment as Lewis' guest at the Sands Hotel in Las Vegas and also be his special guest at his show in Las Vegas. In another contest, more than 4,000 letters and Errand Boy tags were mailed to leading commercial and industrial firms asking their Errand Boys to write their most unusual and funniest experience. The first 200 replies received guest tickets to see "The Errand Boy." On opening day an additional 1,000 tags were distributed. A tie-up with Hardings, with 10 key restaurants in the Loop area, resulted in their featuring an "Errand Boy Special" for the week. The stunt got wide attention for the attraction and the restaurant received guest tickets for distribution to their favorite orphanage. The theatre provided special Errand Boys (B & K ushers) to deliver the group to a special morning show. Through Maggie Daly of the Chicago American, the oldest Errand Boy in Chicago was located—a young man of 87. He received several stories and photos in the newspaper and was presented with a plaque from the stage of the theatre by Jesse Owens, former Senate page. He was also presented at a special morning showing of "The Errand Boy" for local charity orphanages as the guest of Daily News Columnist Tony Weitzel. A tie-up with WGN seeking clothing for orphans also gave "The Errand Boy" many free plugs and several Sony transistor radios were distributed as prizes in other promotions arranged for "The Errand Boy."



Thanksgiving promotion at the Levittown, Levittown, L.I., N.Y., involved giving away free turkeys through a tiein with a local merchant. Both merchant and theatre were happy with the results, says manager Kenneth Prentiss.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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MANAGER: Has 18 years experience in promotion, advertising, exploitation and house management. Bronx or Manhattan location. References. **BOX A126, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

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MOTION PICTURE

EXHIBITOR

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 27, 1961 Volume 67 Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



Reade, Sterling TV Map Merger Plan

(See Page 4)

N.C. Student Paper Sees Full Integration

(See Page 10)

Fred Goldberg (top), United Artists director of advertising, publicity, and exploitation, and producer Stanley Kramer engineered a real publicity coup for the blockbuster, "Judgment At Nuremberg," as they premiered the film in West Berlin before an audience of newsmen.

A CRITIC SPEAKS HIS MIND . . . see editorial—page 3

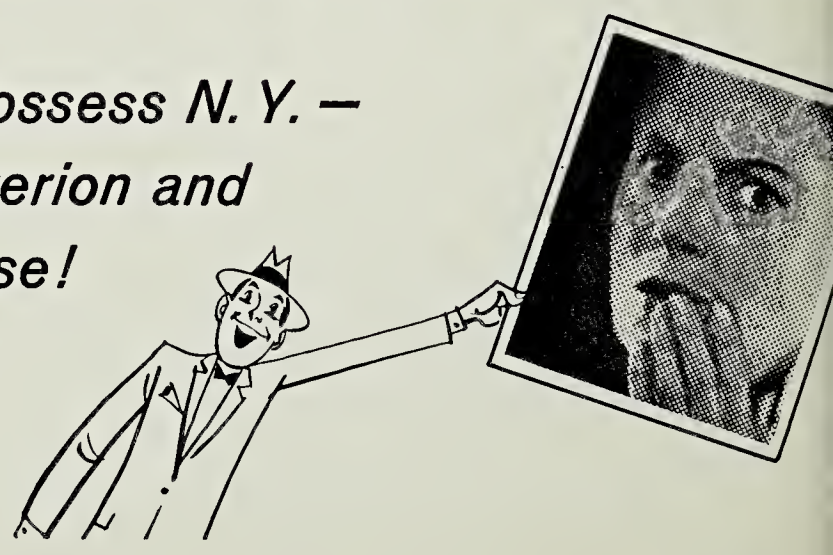
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72nd St. Playhouse!



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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 3

DECEMBER 27, 1961



A CRITIC SPEAKS HIS MIND

WE HAVE recently received a few letters from John F. Fitzgerald, entertainment columnist for the widely read Catholic periodical, "Our Sunday Visitor," and other such publications. Fitzgerald is one of the more intelligent critics of the motion picture scene, and unlike so many of his fellow critics writes from a real love of the screen medium and appreciation for the positive things it has done. He has given us permission to publish his remarks, and we take great pleasure in doing so.

Fitzgerald's work has been recognized by the Screen Directors Guild, among other organizations and that body a few years ago honored him as the nation's top movie critic.

Fitzgerald currently surveys the movie scene from west coast headquarters. He has recently concluded an assignment as pre-production editorial consultant for the George Stevens production, "THE GREATEST STORY EVER TOLD."

Fitzgerald has strong views on the responsibility of the motion picture industry to the public it serves. His criticism is fair and honest, and through the years he has been as diligent a foe of unnecessary and repressive censorship as can be found on the film scene anywhere. We would like to share some of his views with you. We also suggest most sincerely that you follow his columns in "Our Sunday Visitor."

Fitzgerald writes, *"MOTION PICTURE EXHIBITOR continues to be 'must' reading for me and I never miss your hard-hitting editorials. They don't mess around but come to the point. And they don't play favorites; those doing well are praised, and those goofing are chastised, and it matters not who they are. Interestingly, those praised one week are also called to task a few weeks later if they hurt the industry—and vice versa.*

"I am also delighted to read how such men as yourself and some of your readers are grieved to see the 'fast buck boys' move in and blacken the whole industry with their cheap policies. MOTION PICTURE EXHIBITOR is not only concerned with the exhibitor but his place in the community as an influence on the minds of those who visit his theatre. Today few people have the courage to speak out for high moral and ethical standards. Congratulations on belonging to this small group."

Fitzgerald does not always agree with us. Following an editorial in which we made known our own rather uncomplimentary views on "LA DOLCE VITA," he wrote:

"The 'LA DOLCE VITA' situation is a bit confusing at first. However, here it is as I see it. The Legion has rated it with a Separate Classification. I praised it in my column, as have several other Catholic critics. Bishop Scully in Albany has requested his diocese not to patronize it (not commanded). It is certainly not suited for kiddies, but still is more moral than a film which though 'clean' is false, misleading, and a definite danger to spiritual and artistic health. Evidently the Bishop disagreed with the Legion's rating, but that is his privilege. I urge all adults to see it, and the Legion would back me up in saying the film isn't immoral (though not suited for children). The Legion always has some who think its judgment on a particular film was too strict or too weak. Here I think its comment was beautifully balanced and take exception to the Bishop's opinion."

Concerning another editorial in MOTION PICTURE EXHIBITOR, Fitzgerald writes:

"There are many good points you bring out in your editorial about the recent Code changes. Actually I feel that moviemakers should be allowed to treat any subject they want—but they must not feel that moviegoers have any obligation to patronize their product.

"In other words, I'd rather have someone see a fine film that has sex perversion in it (treated, of course, with both artistic skill and moral responsibility) than something cheap, clean, and dull—provided the film is a good film. Maybe it would be better to phrase it this way: I'm not concerned what they talk about as long as they talk about it with skill and taste—and thus I'm concerned not with the topic but with what they're saying about it and how they're saying it.

"Keep up your good work in hitting the fast-buck boys. Only a few courageous editors like yourself are far-seeing enough to explain to the public that 'Hollywood' isn't responsible for every bum who wants to shoot or show slop on the screen.

"Like you, I believe in blasting the cheap producer or the irresponsible exhibitor, but also in giving credit where due to the many upright and honest exhibitors who realize that they're an important influence in their community in the responsible selection of what films they'll play—and not just popcorn merchants. I wonder how many exhibs realize they have influenced their town's population by their choice of film fare."

We recently editorialized on the problem of an exhibitor trying to tell his audience that a particular film was of no interest to children, whereupon his town newspaper refused to take his ad on the picture. The newspaper's policy was confused and ridiculous, and we pointed it out. (Editors Note:—We learned since that the newspaper was big enough to cooperate)

Fitzgerald says, *"The exhibitor is to be congratulated on taking the initiative to tell his audiences that the film was not a family film. When the newspaper says, 'If it is not good for children, it shouldn't be shown,' they are truly illogical. There are films that, while unobjectionable in themselves, are not suited to children (just as there are films not suited to any audience). But does your newspaper refuse ads for certain types of food because the digestive systems of young babies are not yet sufficiently developed to assimilate it."*

We have always found John Fitzgerald a man of strong, fair, and honest opinion. The motion picture industry could use many more men of similar integrity and ability among its critics.

NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give its hard-working staff a chance to relax over the New Year holiday. We'll be back with renewed vitality for the issue of Jan. 10, 1962. HAPPY NEW YEAR TO ALL.

Cinerama Reports Increased Profit

Reisini Reports $6 Million Loan From Prudential; New Single-Lens Projection System Has Been Developed

MONTCLAIR, N.J.—Cinerama, Inc., had an after taxes net profit of $476,000 for the nine months ended last Sept. 30, it was reported by Nicholas Reisini, chairman-president, at a meeting of the stockholders. This compares with $175,000, the net profit, after taxes, a year ago.

Pre-tax unaudited earnings in the 1961 period totaled $969,000, versus $408,000 in the first nine months of 1960.

A stock option plan was also approved for key employees, calling for 150,000 common shares to be granted at a price not less than 95 percent of the fair market value on the date the options are granted.

Reisini also announced that Cinerama has obtained a $6,000,000 loan from Prudential Insurance Company. The loan program specifies that Prudential will get 15 per cent of the net profit of the Cinerama-MGM productions of "How the West Was Won" and "The Wonderful World of the Brothers Grimm."

It was learned that "payments will be made in perpetuity after recouping the total cost of the negatives—meaning total cost of production, cost of distribution fees, cost of prints, cost of pre-opening advertising, and other miscellaneous expenses pertaining to the distribution of these pictures."

The stockholders were told that "the total indebtedness to Prudential will be paid by Cinerama out of 75 percent of the net proceeds less income taxes, thus leaving 25 percent available for use by the company as working capital and for other corporate purposes."

Reisini further announced at the meeting that "Cinerama's research and engineering people have solved the problem of making a single-lens system for the shooting and projection of a 146-degree picture utilizing a single camera and projector rather than the three now required."

In response to a question from a stockholder, Reisini said that Cinerama has no intention of merging with MGM. He added that they were induced to associate themselves with MGM because of the latter's 50 years of experience in the industry.

Stockholders reelected Wentworth D. Fling, Marshall A. Jacobs, B. G. Kranze, Paul A. Porter, and Reisini to the board of directors.

Tracy Returns To Comedy

NEW YORK — Spencer Tracy, who has scored in many a comedy in the past, returns to that medium for the first time in some years to play the role of a police chief in Stanley Kramer's "It's a Mad, Mad, Mad, Mad World." Ethel Merman has already been signed for another of the key roles of the comedy.

"It's A Mad, Mad, Mad, Mad World" will go before the cameras in May, 1962, with plans calling for United Artists to release the film on a reserved seat basis as a Christmas presentation that year. More than 50 of the world's top comics will appear in the Kramer comedy in regular roles, as opposed to walk-on or "cameo" appearances, which have been utilized in many films recently.

Abilene Censors Act Under Obscenity Statute

ABILENE, TEX.—Charges were brought against four persons here, for showing "Not Tonight, Henry," after seven of the nine members of the local board of review ordered the film banned because of obscenity.

The four persons were Mrs. Katherine Jacob, owner of the Crescent Drive-In, where the film was presented; Duane Gates, manager; S. L. Star, projectionist; and Nina Braddock, ticket seller.

The film was confiscated.

Veteran Distrib Lee Back In Harness

DETROIT—You just can't keep a good film man retired. Joseph J. Lee has tried it twice, but he won't take the inactivity. End to retirement was announced by president Sam Seplowin of Selwin Productions, with which Lee is now associated.

Lee was for over 30 years with 20th Century-Fox, first in New York, and then as branch manager in Detroit. Observance of his retirement was a large luncheon honoring him.

However, while he was growing restive, National Theatres relinquished its lease of many years standing on the country's second largest hardtop, the Fox. The owners took it over themselves, and Lee swung into the saddle once more as managing director.

Some months ago, he once more announced he was turning himself to pasture.

Once again, the experience was not a happy one. Seplowin, who simultaneously reported he had acquired rights to distribute MGM re-releases in this area, provided an opening which Lee leaped into with alacrity.

He will now be selling product with which he formerly competed.

To house the enlarged operation, Selwin is moving into larger headquarters.

Reade, Sterling Agree On Merger Proposal

NEW YORK — Merger plans have been agreed upon by Walter Reade, Inc., and Sterling Television Co., it was jointly announced by Walter Reade, Jr., president, Walter Reade, Inc., and Saul J. Turell, president, Sterling.

The merger would produce a company with interests in production, distribution, and exhibition of motion pictures, tv programs, and 16mm educational films, with Reade as board chairman and Turell as president. The name of the proposed company would be Walter Reade-Sterling, Inc.

Reade, operator of a 28-theatre circuit in the New York-New Jersey metropolitan area, a vending concession operation, an in-plant feeding company, and a screen advertising company, is now in its 54th year of operation.

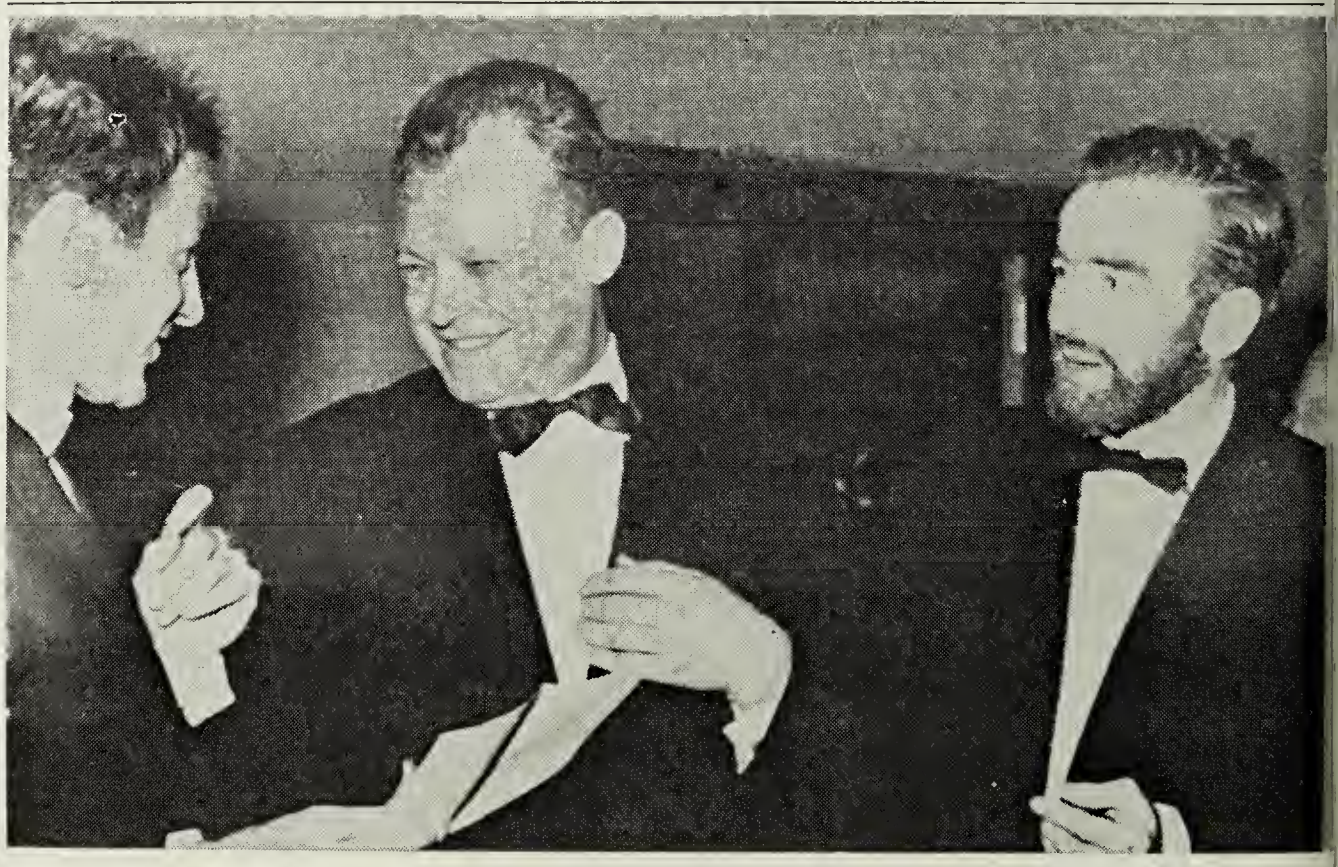
Sterling, in addition to being a tv distributor and producer, has interests in the 16mm educational-public service film markets. Through its Screen News Digest division, Sterling distributes Hearst-Metrotone current affairs films to schools each month. Sterling Educational Films, a subsidiary, produces and sells films aimed at specific educational courses. These films are sold directly to schools and film libraries.

Sterling became publicly owned in 1959, with shares traded over the counter. For the six months ended Sept. 31, Sterling showed sales of $565,556, with a net profit of $36,-149, eight cents per share on 464,857 shares of outstanding common stock.

The merger proposal will be submitted to the boards of both companies for their approval. A special meeting for that purpose will be announced.

Col. Stock Dividend Set

NEW YORK—A stock dividend of 2½ per cent on the company's outstanding shares of common stock was declared by the board of directors of Columbia Pictures Corporation.



Willy Brandt, Lord Mayor of Berlin, center, enjoying his meeting with stars Maximilian Schell, left, and Montgomery Clift at the Berlin world premiere of Stanley Kramer's "Judgment at Nuremberg."

M·G·M

WISHES ONE AND ALL A HAPPY NEW YEAR..... AND ANNOUNCES THAT THEY ARE NOW BOOKING THESE GREAT ATTRACTIONS FROM FEB. 1ST TO EASTER



METRO
GOLDWYN
MAYER
presents

A JULIAN
BLAUSTEIN
Production

directed by
VINCENTE
MINNELLI



Paris, city of lovers... the day the clocks stopped turning and the world stood still...

THE 4 HORSEMEN OF THE APOCALYPSE

STARRING
GLENN FORD · INGRID THULIN · CHARLES BOYER · LEE J. COBB · PAUL HENREID ·
CO-STARRING PAUL LUKAS · YVETTE MIMIEUX · KARL BOEHM · screen play by ROBERT ARDREY and JOHN GAY · based on the novel by VICENTE BLASCO IBAÑEZ

in CINEMASCOPE and METROCOLOR

Metro-Goldwyn-Mayer presents

EVA MARIE SAINT | **WARREN BEATTY** | **KARL MALDEN**



ALL FALL DOWN

Male enough for a dozen women...
not man enough for one!

CO-STARRING

ANGELA LANSBURY | **BRANDON deWILDE**

screenplay by WILLIAM INGE · based on the novel by JAMES LEO HERLIHY · directed by JOHN FRANKENHEIMER · produced by JOHN HOUSEMAN · music by ALEX NORTH

METRO GOLDWYN MAYER
PRESENTS AN
ARTHUR FREED
PRODUCTION

Light in the Piazza



A new love
An old love...
In the only city
in the world
where they
could have
happened!

starring OLIVIA
de HAVILLAND
ROSSANO
BRAZZI
YVETTE
MIMIEUX
GEORGE
HAMILTON
and co-starring BARRY
SULLIVAN

screenplay by JULIUS J. EPSTEIN based on a story by ELIZABETH SPENCER directed by GUY GREEN
in CINEMASCOPE and METROCOLOR



He
used
love
like
most
men
use
money!

Metro-Goldwyn-Mayer
presents

PAUL NEWMAN GERALDINE PAGE

Based on the Play
by TENNESSEE WILLIAMS

SWEET BIRD OF YOUTH



in CINEMASCOPE
and METROCOLOR

CO-STARRING
SHIRLEY KNIGHT · ED BEGLEY · RIP TORN
WITH
MILDRED DUNNOCK · MADELEINE SHERWOOD written for the screen and directed by RICHARD BROOKS produced by PANDRO S. BERMAN

METRO-GOLDWYN-MAYER
presents
A EUTERPE Production

HORIZONTAL LIEUTENANT

JIM HUTTON
PAULA PRENTISS
JACK CARTER

co-starring

JIM BACKUS
CHARLES McGRAW
and MYOSHI UMEKI

That hilarious comedy team is back where the fun is... and funnier than ever.





in CINEMASCOPE and METROCOLOR

screenplay by GEORGE WELLS
based on the novel "The Bottletop Affair" by GORDON COTLER
directed by RICHARD THORPE produced by JOE PASTERNAK



WORLD IN MY POCKET

ROD STEIGER
NADJA TILLER
IAN BANNEN
PETER VAN EYCK

directed by ALVIN RAKOFF produced by ALEXANDER GRUTER

A METRO-GOLDWYN-MAYER release

METRO-GOLDWYN-MAYER
presents

AGATHA CHRISTIE's

"MURDER SHE SAID..."





STARRING

MARGARET RUTHERFORD · ARTHUR KENNEDY · MURIEL PAVLOW · *Guest Star* JAMES ROBERTSON-JUSTICE

screenplay by DAVID PURSALL and JACK SEDDON produced by GEORGE BROWN directed by GEORGE POLLOCK

Appeals Court Affirms Decision Against Exhib

DALLAS—A decision handed down by the U. S. Court of Appeals in New Orleans upheld the judgment of the lower U. S. District Court for the southern district of Texas which had ruled that I. B. Adelman's Delman, Houston, was not in competition for equal run with Loew's State, Metropolitan, or Majestic in that city. The judgment of the District Court was affirmed by Chief Judge Tuttle and Circuit Judges Hutcheson and Jones.

The suit was originated in 1948 by I. B. Adelman, seeking an injunction against Paramount Pictures, et al, to allow him to compete for first run availability with the specifically designated theatres of Loew's State and AB-PT affiliate Interstate's Majestic and Metropolitan, all downtown operations.

Adelman's claim that he was entitled to compete with all theatres in Houston was denied in September, 1955, by the District Court which determined that he was not in competition with the three aforementioned downtown theatres but conceded that he was in competitive status with defendant Kirby and River Oaks theatres. There was no appeal from the judgment.

Again in 1958, Adelman filed a petition for modification of the injunction by giving him an opportunity to compete with the same large downtown first-run theatres. This time the District Court dismissed the petition.

Judge Jones summation read, "Since it was expressly decided on the original application for an injunction that the appellant's Delman Theatre was not in competition with appellees' Loew's State, Metropolitan and Majestic Theatres, and no subsequently occuring fact is asserted as establishing the contrary of that determination, any modification of the injunction such as is sought would be a reversal of the determination of an issue decided by the court and accepted by the Appellant."

IFIDA, MPAA Oppose Censorship, Classification

NEW YORK—The Motion Picture Association of America and the Independent Film Importers and Distributors of America are both against statutory classification and all censorship, it has been reported.

Agreement on these subjects was reportedly reached at a recent meeting between the two associations.

IFIDA members, who are said to feel they are not always fairly recognized at film festivals, also asked MPAA's advice on that topic at the same meeting. They further recommended that MPAA lower Code Seal fees for foreign pictures.

Nathanson Heads Chi Tent

CHICAGO—Nat Nathanson, midwest division manager of Allied Artists, was elected for a second term as chief barker by members of the crew of Variety Club of Illinois, Tent 26. Other officers elected at the same time are John Clark, president of Allied Theatres of Illinois, first assistant chief barker; Richard Graff, Chicago manager, Universal-International, second assistant chief barker; Harry Balaban, H & E Balaban Theatres, dough guy; and Jack Rose, secretary-treasurer, Indiana-Illinois Theatres, property master.

Variety Club renders financial support to LaRabida Jackson Park Sanitarium, in Chicago.

U-I Amends Film Contract Clause; "Gross Receipts" Meaning Clarified

Exhibs Ready To Testify Against Pay-TV In House

NEW YORK—Exhibitors stand ready to testify against pay tv, in hearings before the House Small Business Subcommittee, Philip F. Harling, chairman of the Joint Committee Against Pay TV, announced.

Harling released the contents of a letter he had sent to Congressman Dale Alford of Arkansas, chairman of the subcommittee, in which he forwarded to Rep. Alford copies of exhibition's briefs in the Hartford Phonevision appeal, and stated in addition, "if you feel that our Joint Committee should testify, we would be more than willing to present the people's side of the story."

Harling, who is also chairman of TOA's Anti-Pay TV Committee, told Rep. Alford that the Joint Committee had planned to testify, until Alford announced that his hearings would not include pay tv. However, Harling said, Rep. Alford himself during the hearings, introduced the subject of pay tv into the proceedings.

Allied's Fine Names Working Committees

DETROIT—Marshall H. Fine, president, National Allied, has announced the working committees of Allied leaders who will implement and carry out the decisions of the board of directors and the policies charted at the national convention.

For the coming year, Ben Marcus will head the COMPO executive committee, with Milton London serving as his alternate. Jack Clark, Sidney J. Cohen, Sig Goldberg, William Infald, C. Elmer Nolte, and George Stern will serve with them.

The committee on industry relations will be chaired by Wilbur Snaper, with Irving Dollinger, alternate. Albert Aaron, Jack Armstrong, Benjamin Berger, Jack Clark, Sidney J. Cohen, Marshall Fine, Ben Marcus, Fred Schmuff, Alden Smith, and George Stern are the other members.

Chairman of the finance committee will be Harry Hendel. Ben Marcus will act as his alternate. Filling out the committee are Albert Aaron, Abe Berenson, Benjamin Berger, Marshall Fine, Edward E. Johnson, Meyer Leventhal, Alden Smith, and Wilbur Snaper.

Snaper will also act as chairman of the toll tv committee, with Jack Armstrong serving as his alternate. Adolph Goldberg, Sig Goldberg, Harry Hendel, and J. L. Whittle will work with them.

The 1962 convention committee will have Marshall Fine as chairman, and Milton London as alternate. Jack Armstrong, Abe Berenson, Irving Dollinger, Harry Hendel, Ben Marcus, and J. L. Whittle will help organize the convention.

York Sues Lewis

HOLLYWOOD—York Pictures Corporation filed suit against Jerry Lewis for an injunction to prevent Lewis from rendering services for anyone other than York while Lewis is in default under his contract with York.

Lewis was suspended for his failure to report to York for the picture, "It's Only Money."

NEW YORK—Henry H. (Hi) Martin, general sales manager, Universal Pictures, in a letter to John Stembler, TOA president, has made an attempt to clarify the meaning of "gross receipts" in its licensing agreement.

The clause, as amended, now reads:

"As used in this agreement the term 'flat rental picture' shall mean and refer to a motion picture for which the license fee is a fixed sum; and the term 'percentage picture' shall mean and refer to a motion picture for which the license fee is computed and determined in whole or in part from the exhibition of such motion picture or upon a guarantee against a percentage of the gross receipts. It is agreed that 'gross receipts,' for the purpose of computing Universal's rental on a percentage picture licensed hereunder, shall consist of all moneys directly or indirectly received from patrons, regardless of when or where paid, for the privilege of entry to the theatre premises on each exhibition date of such picture (exclusive only of admission taxes collected from patrons as required by law) and unless otherwise expressly authorized either in the schedule hereof or in writing by Universal for such percentage picture, shall include all moneys collected from patrons for heaters, air-conditioners, playground and parking facilities, and any other services, conveniences, or commodities (where payment in whole or in part for any commodity is a part of or serves to disguise the full charge for admission) inside or outside the theatre premises, and no credits, rebates, or allowances may be deducted therefore from the gross receipts."

The clarification was called for by national exhibitor associations.

SW Toppers Meet

NEW YORK — Every aspect of theatre policy and operation is being reviewed and general plans outlined for the new year for Stanley Warner theatres in meetings with the zone managers under way in the home office. Each zone is discussed separately with a panel of home office executives consisting of S. H. Fabian, president; Samuel Rosen, executive vice-president; Nat Lapkin, first vice-president; Harry M. Kalmine, vice-president and general manager of the theatres; S. W. McDonald, vice-president and treasurer; Nat D. Fellman, chief film buyer; and Bernard H. Rosenzweig, head of real estate.

The zone managers participating are Herb Copelan, Milwaukee; Frank J. Damis, Philadelphia; Harry Feinstein, Pittsburgh; Pat R. Notaro, Hollywood; Charles A. Smakwitz, Newark; and James M. Totman, New Haven.

NSS Boosts Twist Pix

NEW YORK—National Screen Service has prepared a variety of special advertising material for the exploitation of the new dance craze, "The Twist," in connection with the pictures based on this theme, it was announced by Joseph Bellfort, general sales manager. A huge seven-foot cut-out standee has already been prepared, and has been shipped; the standee is mounted on a sturdy easel, and provides space for sniping the title of the picture. This is intended for use with all pictures utilizing the "Twist" theme.

A mailing piece listing the standee and four other items is currently being mailed to exhibitors throughout the country.

N.C. University Newspaper Reports Total Integration Near For Theatres

CHAPEL HILL, N.C.—Amid reports that local theatres, under ultimatum to totally integrate their audiences by the end of the Christmas holidays, might be moving toward such a step, the Chapel Hill Committee for Open Movies has closed its meetings to the press, and its chairman has stated that "it is not in the interest of progress to make public the nature of the negotiations at the present time."

Mrs. Evangeline Darity, chairman of the group, after a closed meeting of the committee, said only, "We have met with the two theater managers and in view of the progress made and further progress expected, there will be no picketing at either theater."

Meanwhile, Andy Gutierrez, manager, Varsity, has denied published reports that segregation barriers have been lowered at the Varsity beyond the admission of Negro students at the University of North Carolina, a policy it adopted only recently and one which has been in effect at the Carolina since September.

He admitted that four non-student Negroes were admitted to the Varsity recently without proper university identification cards, but said this was a slip-up rather than a change in policy and that it was thought at the time the four were students.

He said reports published in the Daily Tar Heel, University of North Carolina student newspaper, that total desegregation had gone into effect at the Varsity without any formal announcement was untrue. He said the policy of the Varsity is still the same announced Nov. 24 by its owner, H. B. Meiselman of Charlotte, under which Negro students are to be granted admission upon presentation of university ID cards.

Gutierrez said he had not met with a negotiation committee of the Chapel Hill Committee for Open Movies to discuss further desegregation steps.

The Varsity followed the Carolina's lead in admitting Negro students at the university after being picketed for two weeks, but Gutierrez said the picketing had not affected his business and was not a factor in the decision.

The Carolina is reported in a local newspaper to have recently put into effect a policy of admitting wives, families, or dates of university students who are Negroes. Such a step had been requested by the Committee for Open Movies.

The committee has demanded that both the Carolina and The Varsity totally integrate their audiences by the end of the Christmas holidays.

The committee has declined to comment on negotiations with either Varsity or with E. Carrington Smith, manager of the Carolina. Carrington said discussion centered on "how things have been working," but that he did not propose any new desegregation steps.

The Daily Tar Heel, University of North Carolina student newspaper, commenting on reports that both the Varsity and the Carolina are moving toward total integration, said editorially that the question now is "not if, but when."

"The Varsity moved the final step to total integration as the theatre began to allow admittance of non-university Negroes," it said. "There was no segregation announcement by the management and it is unlikely that there will be. Manager Gutierrez apparently is hesitant to commit himself with a statement that the Varsity has integrated.

"While we, like most integrationists, would prefer that the question be met squarely and without equivocation, the tack taken by Gutierrez is understandable. The Varsity's policy on integration, whatever it is, must be acceptable to most of the theatre's clientele. And although Chapel Hill has shown itself to be more than willing to accept integration than most of the south, public reac-

(*Continued on page 14*)

Caruso Proves Ability At Theatre Merchandising

DOWAGIAC, MICH.—The Caruso, one of the most progressive merchandisers in Michigan, again made a stir on local moppet circles.

Owner Paul Caruso persuaded the Exchange Club to sell newspapers on the street to defray expenses for a Christmas party at which the city's good little boys and girls were given candy, toys, and saw movies. A characteristic Caruso touch was the announcement that kiddies with names beginning from A to H were to be admitted at a 9:00 a.m. showing, I through P at 10:30 a.m., and Q through Z at noon. Caruso, who is also a bottler and soft drink distributor, got much publicity when he announced Saturday holiday matinee shows at his movie emporium, admission to which were bottle-caps from products he sells.

Reade Hosts Preview Of "View From Bridge"

LOS ANGELES—A private invitation preview of the film version of Arthur Miller's "A View From The Bridge" was hosted by Walter Reade, Jr., chairman of the board of Continental Distributing, Inc., in Hollywood.

Among the guests were Dr. Abbott Kaplan, associate dean, University of California at Los Angeles Extension; Glenn E. Wallichs, president, Capitol Records; Mrs. Leiland Atherton Irish, president, Los Angeles Opera Association; Eugene Vale, writer; Victor Carter, Republic Corporation; Harrison Chandler, vice-president, Times-Mirror Company; Julian Blaustein, producer, Metro Goldwyn Mayer; George Chandler, president, Screen Actors Guild; Hubbard Keavy, manager, Associated Press; Henry Reiger, manager, United Press International; Louella O. Parsons, motion picture editor, Hearst Publications; Sheilah Graham, North American Newspaper Alliance; and Richard Mathison, Newsweek.

Introducing the motion picture to the group, Reade, whose company is responsible for the film's presentation in the United States, sketched the international nature of the undertaking. Written by Miller, one of America's foremost playwrights; financed by French and American funds; directed by Sidney Lumet, young American film-maker; shot in Europe and the United States (exteriors in Brooklyn; interiors in Paris), with an international cast headed by Raf Vallone, Maureen Stapleton, and Carol Lawrence, Reade commented, "I sincerely believe you will find 'A View From The Bridge' an artistic achievement of which both France and America can be very proud."

Reade conveyed the regrets of author Arthur Miller, who was unable to attend but sent a message in which he said, "I think the adaptation and production are superb; one of a very few pictures which are genuinely international . . . I am happy at last to see a title of mine on the screen."



Seen at the buffet supper following the invitational preview of the screen version of Arthur Miller's play, "A View From the Bridge," are left to right, Hubbard Keavy, manager, L. A. bureau, Associated Press; Sheilah Graham, motion picture editor, North American Newspaper Alliance; Walter Reade, Jr., chairman, Continental Distributing; and John Farrow, writer-director.

"Question 7" Heads Review Board Poll

NEW YORK—"Question 7," a propaganda film made by Louis de Rochemont for the Lutheran Church, has been chosen the best motion picture of 1961 by the Committee on Exceptional Films of the National Board of Review of Motion Pictures, the public organization which, 41 years ago, inaugurated the practice of selecting the best pictures of the year.

In announcing the choice, Henry Hart, chairman of the committee, said the vote for "Question 7" was the result of the committee's belief that it presented, "with considerable cinematic competence, the most important theme of the 20th century, to wit, the encroachment of the state into the realm of the individual's conscience and belief."

The Board's list of 1961's 10 best pictures follows:

"Question 7," "The Hustler," "West Side Story," "The Innocents," "The Hoodlum Priest," "Summer and Smoke," "The Young Doctors," "Judgment at Nuremberg," "One, Two, Three," "Fanny."

The Board chose "The Bridge" as the best foreign film shown in the U.S. during 1961. Its other choices for the best foreign films were "La Dolce Vita," "Two Women," "Saturday Night and Sunday Morning," "A Summer to Remember."

Jack Clayton was named the best director of the year for "The Innocents."

Geraldine Page was voted the best actress of the year for her performance in "Summer and Smoke."

Albert Finney was chosen the best actor of the year for his performance in "Saturday Night and Sunday Morning."

Ruby Dee was voted 1961's best supporting actress for "A Raisin in the Sun," and Jackie Gleason the best supporting actor for "The Hustler."

New Theatre For D.C.

WASHINGTON—John G. Broumas, prominent Washington, D.C., theatre circuit head, and Ira E. Sichelman, former 20th-Fox branch manager, announced they had formed a partnership to build and operate a deluxe theatre in the Wheaton Plaza Shopping Center in Metropolitan D.C., one of the largest shopping centers in the east.

Their 800-seat theatre, which they said would incorporate all the latest technical equipment and plush facilities for patron comfort, is scheduled for opening about March 15, with a gala premiere. To be known as the Wheaton Plaza Playhouse, the theatre's policy will be one of showing the best films from Hollywood, as well as all the other film capitals of the world.

Sichelman, who was with 20th-Fox for 28 years until his recent resignation, was Fox branch manager for many years in D.C., and also in Cincinnati. Broumas, president of Broumas Theatres, also is president, Maryland Theatre Owners Association; assistant to the president, Theatre Owners of America, and a Colonel in the U.S. Army Reserve. Sichelman is president and Broumas is secretary-treasurer of their newly formed Wheaton Plaza Theatre Corporation.

Ind. Theatre Shuttered

FORT WAYNE, IND.—Paramount Theatre, built in 1929, is no longer being operated. The current lease calls for Quimby Theatres to continue general up-keep until Aug. 31, 1966.



Pamela Tiffin, star of "One, Two, Three," at a New York preview of the UA release with Eugene Picker, UA vice-president, left, and Fred Goldberg, executive director of advertising, publicity, and exploitation.

Omaha Exhib Fights City Censor Action

OMAHA—Mrs. Ruth Gelfand, owner, Muse, brought suit against the city of Omaha in district court, alleging that members of the police vice detail seized two movies "without lawful authority."

Mrs. Gelfand alleged that seizure of the films and the threat of prosecution violated her constitutional rights. Police on Dec. 7 confiscated two films, "Some Like It Cool" and "Fire Under Her Skin."

She asked the court for an injunction stopping the city from prosecution and interfering with the operation of her theater.

District Judge Donald Brodkey signed a restraining order against the city and scheduled a hearing on the injunction request for Dec. 22.

Mrs. Gelfand contends the films seized are neither indecent nor immoral. She also claims the city ordinance which makes it unlawful to show "any immodest or immoral act, scene, play, floor show, moving picture, screen picture, talking picture, or any immodest or immoral dance, song, or dialog" is unconstitutional.

Single "Majority" Showings

NEW YORK—Warner Bros., which instituted the highly successful policy of presenting "Splendor in the Grass" for a single paid-admission performance approximately a month in advance of its regular engagements, will utilize the policy again for "A Majority of One" — but, in the words of the full-page advertisements that will herald the performance, "this time, just for fun!"

One-performance-only advance showings of "A Majority of One" will be held in 23 cities on Friday evening, Jan 19, at theatres throughout the United States and Canada. The Mervyn LeRoy motion picture production, a Technicolor comedy starring Rosalind Russell and Alec Guinness, is scheduled for national release a month later.

The theatres involved are the Capri, Boston; New, Baltimore; Metropolitan and Ambassador, Washington, D.C.; Randolph, Philadelphia; Center, Buffalo; RKO Albee, Cincinnati; Roosevelt, Chicago; Academy and World, Minneapolis; Metropolitan, Houston; Warner, Milwaukee; Palace, Dallas; Mercury, Detroit; Crest, Denver; St. Francis, San Francisco; Allen, Cleveland; Stanley, Pittsburgh; Music Hall, Seattle; Utah, Salt Lake City; University, Toronto; Flamingo and Loew's 170 Street, Miami Beach; Roxy, Kansas City; Orpheum, New Orleans, and Loew's, Montreal.

Variety Chiefs Set Regional Meetings

PHILADELPHIA—Variety Clubs International has announced its annual regional meetings to be held in January, 1962. These meetings bring together the chief barkers of each Tent in the United States, Mexico, and Canada, along with the international chief barker, Edward Emanuel, who headquarters here, international representatives and officers.

These meetings are considered the backbone of regional activities for Variety, for here every Tent has an opportunity to share accomplishments and problems with those men in the best position to appreciate their work and help solve any problems that arise in the great task of raising the hundreds of thousands of dollars for the many children's charities regularly supported by Variety Clubs.

On Jan. 3, the western region will meet at the Desert Inn, Las Vegas, Nev. Eugene Murphy is the international representative and the chief barkers in attendance will be from Las Vegas, San Francisco, Seattle, Los Angeles, and Mexico City.

On Jan. 5, the central region meeting will be held at the Netherlands Hilton Hotel in Cincinnati, with Harry Kodinsky and Joe Podoloff as international representatives and chief barkers from Cincinnati, Chicago, Cleveland, Dayton, Detroit, Grand Rapids, Indianapolis, Milwaukee, and Minneapolis.

Jan. 8 will see the southern region meeting at the Atlantan Hotel, Atlanta. R. L. Bostick and George Hoover will be the international representatives with the chief barkers from Atlanta, Charlotte, Dallas, Houston, Memphis, Miami, New Orleans, Oklahoma, and St. Louis.

On Jan. 10, the eastern region meeting will be at the Statler Hotel, Washington, D.C. The international representatives will be Harry Kodinsky and J. J. Fitzgibbons, Jr., meeting with the chief barkers from Baltimore, Boston, Buffalo, Albany, New York, Philadelphia, Pittsburgh, Toronto, and Washington.

Chi Mulls Film Ordinance

CHICAGO—A film ordinance creating a six-member review body to be appointed by the police commissioner, has been submitted by the Finance Committee of the City Council here.

Films not approved for showing would have the right of appeal to a five-member board appointed by the mayor, according to the proposed plan. Opposition to the proposal resulted in the scheduling of further hearings.

Columbia Ups Levy

PHILADELPHIA—The promotion of Jerry Levy as sales manager for Columbia Pictures in the local branch in a realignment of duties due to the death of branch manager Lester H. Wurtele was announced by district manager Harry E. Weiner.

Levy has been in Philadelphia since 1946, transferring from the New York home office.

Bergman Pic For Para.

NEW YORK — Paramount has launched preparations for a starring vehicle for Ingrid Bergman with announcement that writer Gavin Lambert and director Daniel Mann have been signed to prepare a screen-play titled "The Second Mrs. Asland" for the actress which Mann will direct. Henry Blanke was named as producer.

Warners does it again...

this time just for fun!



On Friday,
January 19th
at 8:30 p.m.
sharp

FOR ONE
PERFORMANCE



happily presents

Rosalind Russell & Alec Guinness in "A Majority Of One"

A Mervyn LeRoy Production

We repeat: ONE PERFORMANCE ONLY. The regular engagement of 'A Majority of One' will begin in February.





TO THE PUBLIC: **No question about your enthusiasm for our special one performance showing of 'Splendor in the Grass' a few months ago. Your wonderful comments at the time and the ultimate smash success of the film proved it. So we're coming back with the same idea once again. Only this time, just for fun. No questionnaires, no interviews, no controversy.**

Just come and enjoy yourselves like you haven't enjoyed a picture in years. Our motive? Simple. We can't think of a better way to let everyone in town know what a delightful picture 'A Majority of One' is than to have you go out and tell them yourselves after you've seen it. ***One last word: Tickets are going fast. A limited number are on sale now at the box office. You'd be wise to get yours quickly.***

also starring RAY DANTON MADLYN RHUE with MAE QUESTEL MARC MARNO directed by MERVYN LeROY music by MAX STEINER screenplay by LEONARD SPIGELGASS from his own play

TECHNICOLOR® from WARNER BROS.

THIS IS THE FULL-PAGE NEWSPAPER AD (just about 2/3 its actual size here)
THAT WILL RUN IN 23 CITIES ACROSS THE LAND. IT SPEAKS FOR ITSELF.



The NEW YORK Scene

By Mel Konecoff

CHAPTER TWO—THE BERLIN STORY: As anyone can plainly see, we got back from our inspection of East Berlin. When we passed through the U.S. Army's "Checkpoint Charlie," it was as though you were entering another city. East German police inspected passports, checked currency, and warned us to behave.

While the Allied part of Berlin had lots of activity, many cars, well-dressed shoppers, and seemingly care-free strollers, as well as many new buildings, Communist Berlin was a vast area of devastation with a scarcity of traffic both vehicular and pedestrian. Rebuilding has been slow and the relatively few people on the street minded their own business, looking neither to the left, or right.

Producer Stanley Kramer was deeply moved by the reception accorded "Judgment At Nuremberg," and he was particularly pleased by the forthright statement of Mayor Willy Brandt at the premiere. Brandt hoped the film will contribute to the strengthening of right and justice, which all of us need so urgently.

Kramer explained to the gathered press the next morning that Spencer Tracy had to leave the theatre before the film was too far advanced because he was taken very ill. The reaction of the German newsmen was mild and even approving, with some even praising the film. One went so far as to state that he thought it was too fair in its treatment. Kramer didn't expect praise or great reviews; rather he hoped for objectivity and the right of audiences to judge the film for what it was.

BITS AND PIECES: The 707 jet that we were on was only the second such plane to ever land at Berlin's Tegel Airport in the French sector, which was explained to us afterwards fortunately. . . . There was a three hour delay at the Paris airport after the plane was detoured from a London landing because of fog. . . . The wall separating east from west is an awesome sight, with most people falling silent as they neared it on a tour. . . . There is no sign of tension evident amongst West Berliners. . . . The organization of the entire affair was a wonder for the most part. . . . A word of thanks to that ace photographer "Red" Heppner for his wonderful transportation assist.

THE METROPOLITAN SCENE: The AMPA party at the Piccadilly was the usual success with lots of entertainment and loads of prizes. . . . The December issue of Showbill has an interesting piece by Alan Levy on the movie critics of New York, containing much that should surprise many. . . . Allied Artists hosted a reception and cocktail party at the Waldorf marking the wind-up of the international "El Cid" conference, attended by Latin American reps. . . . Christmas greetings in from Ed Hyman, Dan Terrell, Marvin Levy, Fred Goldberg, Wyn Lowenthal, Ernie Emerling, Jim Shanahan, Jack Levin, Monroe Friedman, Marie Hamilton, Rutgers Neilsen, Ed Harrison, Pat and Al Steen, Geoffrey Martin, Charles and Jane Powell, Charles Levy, Monroe Goodman, Barbara Wilkens, Nick Matsoukas, Burt Robbins, Seven Arts Assoc., Lige Brien, Al Floersheimer, Patti and John Bergen, Al Sherman, Sam Kestenbaum, Pintoff Prods., Howard Newman, Charles Okun, Bea Ross, Lloyd Seidman, Dave Bader, Sid Newman, Norman Elson, Harry Goldberg, Sheldon Gunzberg, Bill O'Hara, and others.

ASIDE TO LOUIS NIZER: Harry Mandel, president of RKO Theatres, wants to know, when are you going to send us the book?

"Question 7" Limited To Integrated Houses

GREENSBORO, N.C.—Eugene Street, manager, Cinema, said that he has been unable to obtain a film on a religious subject to be shown at his theatre because his place is not racially integrated.

He said the film is "Question 7," produced by Louis DeRochemont Associates in cooperation with Lutheran Film Associates, producers of the picture "Martin Luther," and that no other theatre in the city would be able to get it for the same reason.

Street said he received a letter from Barney Pitkin, general sales manager, stating in part:

"As previously mentioned, it is the policy of Lutheran Film Associates as well as our office to serve this picture in integrated theatres only.

"Sorry that we have to pass up a very unusual motion picture such as 'Question 7' because of the fact there are no integrated theatres in your area.

Street said, "This could set a tremendously dangerous precedent. It could be applied to almost everything."

He managed theatres in various upper New York state cities for a number of years before moving here and buying the Cinema, which is located near the campus of the Women's College of the University of North Carolina.

"The kind of audiences I have would probably like 'Question 7,'" he said. "I steer clear of the kiddie type productions, try to give adult entertainment."

The Cinema is for white patrons only, but two other Greensboro houses have balcony sections served for Negroes.

"Victim" Bows Without Seal

NEW YORK — Despite failure to obtain Production Code approval because of its background of homosexuality, "Victim," British suspense drama of blackmail, will have its American premiere sometime in February at the Forum.

Announcement of a New York debut for the controversial film was made jointly by Budd Rogers, president of Pathe-America, distributing the Allied Film Makers presentation, and Charles B. Moss, president of B. S. Moss Enterprises, operators of the Forum.

Pathe-America had sought a seal for the picture under the recently amended Code provision which states that scenes of sexual perversion would be acceptable under certain conditions. It was felt that "Victim" went beyond the bounds set by the Code amendment, and the appeals board affirmed the earlier decision in also denying approval.



Jerome Pickman, Paramount; Sheldon Gunsberg, Reade; Manny Frisch, Randforce; Barney Balaban, Harry Romm, Paul Raibourn, and Martin Davis, of Paramount, are seen at screening of Paramount's "Hey Let's Twist."

INTEGRATION

(*Continued from page 18*)

tion to complete integration here cannot be predicted with accuracy. Manager Gutierrez wants to be in a position to renege if business suffers.

"Chapel Hill, we are confident, will accept integration at the Varsity without so much as a raised eyebrow and the Carolina will soon follow the Varsity's lead.

"The feeling of most individuals close to the center of the integration negotiations is that the Carolina will completely lower the color bar some time in January.

"It now appears that the integration movement in Chapel Hill has lost much of the air of drama and intensity that characterized the first movements against the theatres about a year ago. This is as it should be. It has been axiomatic in integration proceedings across the country that the quieter the movement, the more effective and lasting the result.

"In Chapel Hill, the de-segration of the theatres has been accompanied by high feeling. De-segregation has been big news. And it still occupies a position of major interest. But the intensity has declined and the Chapel Hill community no longer seeks to know 'if,' but rather, 'when.'

"In the most recent statement Varsity Manager Guiterrez released to newsmen, he stated that the Varsity has always sought to follow a policy which would reflect the feeling of the community. In removing all racial bars, he is, in effect, stating that he feels that the community now wants, or is willing to accept, theatre integration.

"This attitude, we hope, reflects the belief that integration is now past the stage where it is regarded as new and dramatic. Now it can be regarded with quiet acceptance."

Miss. Exhibs Join TOA

NEW YORK—Twelve Mississippi theatres have enrolled in Theatre Owners of America, TOA's headquarters disclosed.

The M. A. Connett Theatres of Newton enrolled an additional 10 of its houses. They are the Minona, Minona; Fox, Carthage; Town, Forest; Beverly and Ritz, Laurel; Hazel, Hazelhurst; Lyric, Bay Springs; Roxy, Newton; Strand, Roscinsko; and Locke, Jackson.

John E. Twiehaus, Clarksdale, has enrolled his Skylark Drive-In in that community,and J. W. Williams has joined with his Lamar, Jackson.

George Roscoe, in charge of exhibitor relations for TOA, was instrumental in this.

Attitude All Important, Foreign Stars Advised

HOLLYWOOD—Austrian actor Karl Boehm believes it's the lack of a proper attitude rather than a talent deficiency that has caused most European stars to fail in Hollywood in recent years.

Boehm, himself a candidate for international stardom with a series of Metro Goldwyn Mayer pictures, names only Horst Buchholtz and Maximilian Schell, in addition to some glamor girls, as European stars who have really made the grade in Hollywood.

"The explanation is easy," says Boehm, currently in Tokyo to play opposite Japanese star Keiko Kishi in the Cipra Films' production of "Rififi in Tokyo" for MGM. "Most of them go to America as big European stars and behave like they behaved in Europe.

"They should act as if they were just beginning," he continues. "That's why I accepted a feature role in 'The Four Horsemen of the Apocalypse' even though it was my first non-leading role in 14 years. I realized my name didn't mean anything in America," says the 33-year-old blond actor who just finished co-starring with Laurence Harvey in the MGM-Cinerama presentation of George Pal's "The Wonderful World of the Brothers Grimm."

Boehm, who has joined the slim ranks of European stars who have struck pay dirt in Hollywood, advises that "European stars should start in America, not with a haughty continental attitude, but as if they were just beginning—and build on their acting ability, and nothing else."

"Mysterious Island" In Unique Island Bow

CRESCENT CITY, FLA.—The most unique motion picture premiere in history took place when Charles H. Schneer's color and Super-Dynamation film version of the Jules Verne classic, "Mysterious Island," made its world bow on an island in Crescent Lake.

The private island, with its own premiere of the film, was the grand prize on top-rated NBC-TV network program, "The Price Is Right." The winning contestants were flown to Jacksonville, where they were met by Florida state and city officials as well as national press covering the unusual event. A special car caravan conveyed the winners and their escort to Crescent City where deed-presenting ceremonies took place. At showtime, the winners proceeded to their new island home by power launch while more than 100 escort boats, two master schooners, and a seaplane offered enthusiastic escort. The private dock which leads to their three-bedroom home and private motion picture screen which is mounted on the front porch was covered with plush red carpet.

The 2½ acre sub-tropical island is situated in the center of Crescent Lake, in the middle of Florida's greatest bass-fishing area. The winners' home, built for them by the Institute for Essential Housing, includes three bedrooms, kitchen, bathroom, living room, plus a special boat-port for their own power launch. The entire island and home will be completey tax-paid for one full year.

At preview time, instead of Hollywood kleiglights, local boatmen seated in their craft surrounding the island gave the winners a red, white, and blue flare welcome.



Shown at premiere of Joseph E. Levine's "No Love For Johnnie" are, left to right, Louis Nizer and his wife, and Levine and his wife. The film opened at the Little Carnegie in New York.

"Tender" Bows For Medico

NEW YORK—A gala world premiere will launch 20th-Fox's "Tender Is The Night" at the Paramount, Jan. 18, for the benefit of Medico, Inc., the non-profit organization that provides medical care to the underpriviliged areas of the world.

Proceeds will assist Medico in its setting up of hospitals and medical centers.

CANADIAN Highlights

By Harry Allen, Jr.

THE CANADIAN motion picture industry is taking a fresh approach to its problems with the setting up of a committee to explore the feasibility of having an economic survey of the industry. The committee, set up by the Motion Picture Industry Council of Canada, will study the cost, terms of reference, and then decide on who will do the survey. Series of meetings will be held before the end of the year by the committee. Financing such a survey, of course, is a primary consideration in the committee's determinations. The thought for the survey developed from a point raised by one of the Maritimes delegates, F. Gordon Spencer, who pointed out that when he approached the government for a reduction in the amusement tax, he was asked questions about the industry which he couldn't provide off the top of his head. Frank Fisher, chairman, MPIC, said the council would probably have to assess the cost on all portions of the industry, because it will be the whole industry which will benefit. Such a survey would aid in bringing all facets of the industry closer together. The problems of operation are the same, from one end of the country to the other, whereas many other problems, such as public relations, vary from province. It was pointed out to the meeting of the MPIC that the Canadian Government hired Walter Gordon whose Gordon Report On Canada's Economic Prospects is quoted still many years after its publication. The industry must determine the profit picture properly so that it can intelligently approach the Government for abolition of the amusement tax. The industry has told the Government in past, "Let us keep the tax, you take the profit." An economic survey might reveal to the governments concerned that it would be cheaper to abolish the amusement tax on the basis of the cost to collect it. Presently, the amusement tax is about 10 per cent of the industry's gross.

WHILE THE Motion Picture Industry Council of Canada favors film festivals, one of Canada's leading festivals, Stratford, announced it wouldn't have one next year. Reason for Stratford's dropping the festival was the lack of interest on the part of film producers and audiences. Michael Langham, artistic director of the Stratford Shakespearean Festival, has made it plain that this season's movies did not match the standard set by the plays and the musical events. There will be no film section until this matter is corrected. Attendance at the film portion of the festival dropped from more than 11,800 in 1960 to 9,959 in 1961 for a two-week festival of 24 showings. One of Canada's leading film critics, Frank Morriss, wrote that attendance dropped simply because "the quality of the offerings deteriorated." He said: "A comparison between the program for the two years shows an alarming lowering of standards." Stratford's film festival was not competitive, but there was an unofficial film critics' circle which picked its choices for top entries, and some movies houses have used its awards to publicize the so-called off-beat productions. Apparently, however, this was not important enough for producers. Morriss claims that the Stratford Film Festival should be resumed as soon as possible, with the emphasis on its real value, rather than being "content to be side-show for the main events." Frank Fisher, chairman, MPICC, said at the annual meeting that the organization supported the film festivals. Eric Rosebourne, British Columbia exhibitor, told the meeting that the Vancouver Film Festival was faltering. Gaston Theroux, Quebec exhibitor, said that the Montreal Film Festival, after a meeting of its officials with industry representatives, promised that it would emphasize some of the entertainment aspects of entered films in its publicity. He estimated that the festival—and thus its films—received about $75,000 worth of free publicity. The distribution executives were split on the value of the film festivals. One said he liked them, but wanted just one. Another said he didn't think their value made it worthwhile to supply the festivals with films.

Labcraft Names Lynch

NEW YORK—Walter J. Lynch has been named vice-president of Labcraft International Corp., which has entered the eastern laboratory field with the opening of offices here. Lynch will be in charge for the firm that operates a large laboratory in Cleveland.



Seen, left to right, are Harold Rand, president, Blank-Rand Associates; Mrs. Marie Hamilton, film estimates director; Budd Rogers, president, Pathe-America Distributing Co.; and Mrs. Margaret Twyman, community relations director, MPAA, at a luncheon for the Film Estimate Board of National Organizations. "Whistle Down The Wind" was the subject of the luncheon.

ATLANTA

Mrs. Myrtle Parker, Charlotte, N.C., president, WOMPI, announced the appointment of the following committee chairmen to serve during 1961-62: Membership, Mrs. Margaret Irby, Memphis, Tennessee; By-Laws, Miss Jane Elle Moriarty, New Orleans, Louisiana; Extension, Mrs. Mary Hart, Florida; Publicity, Mrs. Viola Wister, Charlotte, N.C.; Nominating, Miss Joan Shields, Toronto, Canada. . . . George M. Jones completes his 40th year in the industry this month. Jones started with Metro Pictures in 1922. For the past thirteen years he has been with Universal-International here as office manager and sales manager. . . . Nell Allen, secretary to the late R. B. Wilby, Wilby-Kincey, married Mackey Solenburger. . . . Capital Releasing Corporation, managed by Charles Simpson, moved to 205 Walton Street. . . . Junita Elwell retired after 20 years as head of Bailey Theatres' booking department. . . . The Martin, La Fayette, Alabama, was sold to Leon Hurst, former manager. He will do his own buying and booking.

BOSTON

The premiere of "El Cid" was held at the Astor for the benefit of fire ravaged educational television station WGBH-TV. The benefit performance of the road show picture was arranged by Mel Basel, in charge of group sales, and Dan Finn, manager, and the opening night audience included dignitaries and leaders of social, fraternal, and civic groups. Jack Goldstein did the advance press work. John Fraser, who plays the Infante Alfonso in the picture, came to Boston for press interviews in behalf of the film. . . . A balloon ascension by Jean Piccard, son of Prof. Jean Piccard, inventor of the plastic ballon, and Dr. Jeannette Piccard, holder of the women's altitude record, on the grounds of the Museum of Science for Columbia Pictures' "Mysterious Island," was arranged by John Markle, exploitation head of Columbia branch office here. All the Boston film critics and crowds of curious, plus newspaper photographers and reporters turned out for the event which helped at the box office for the picture, which opened at the Pilgrim. . . . Film critics Peggy Doyle, Record American; Marjory Adams, Globe; and Alta Maloney, Traveler; were flown to Berlin by United Artists to cover the world premiere of Stanley Kramer's "Judgement at Nuremberg" at Kongress Halle on Dec. 14. They attended a dinner for the world press at the Berlin Hilton Hotel for the 450 leading news media representatives representing 25 countries, as well as West Berlin and other German cities. "Judgement at Nuremberg" will open at Ben Sack's Saxon on Feb. 14 on roadshow policy. . . . Mary X. Sullivan, former film critic of the Boston Sunday Advertiser, is entering the film publicity business in Boston. . . . Joseph E. Levine, president of Embassy Pictures, who just has left Peter Bent Brigham Hospital after a knee operation, announced the establishment of a scholarship at the Neighborhood Playhouse in New York for a boy and a girl each year, "to encourage new talent". . . . Columbia Pictures is opening the first Twist picture at the Pilgrim on Dec. 28 as its New Year holiday show, "Twist Around the Clock." For exploitation of the picture, John Markle, Columbia press agent, arranged with Vic Andrews, former musical comedy dance star, now president of International Dance Studios in Boston, for dance instructors to dance the Twist atop a float with three couples twisting on it as the truck proceeds through Boston streets, and also for the presentation of how the Twist is done on the stage at the Pilgrim. . . . Ben Sack's completely remodeled and refurbished Beacon Hill reopened Dec. 25 with Billy Wilder's "One, Two, Three". . . . "Babes in Toyland" is the holiday fare at the Metropolitan. . . . Plans are now underway for the staging of the second International Film Festival in Boston this summer. The first was held last year in Cambridge at Loeb Theatre. George Papadopoulis is again director, and is appointing a committee of Boston film critics to screen and judge the entries. . . . Cy Harvey and Bryant Halliday's newly rebuilt Harvard Square, formerly the University, is being readied for opening in Cambridge. . . . George Kraska handled press relations for Joseph E. Levine during the producer's hospital stay at Peter Bent Brigham Hospital and during his recuperating period at his Newton home, where several press conferences were arranged by the vet film publicist. . . . New sound system going in the Granada, Malden.



Shown at a "Construction Party" at Florida State Theatres' Florida, Miami, are, left to right, Tom Fagan, executive installation engineer for Cinerama; George Bourke, amusement editor, Miami Herald; C. H. Topmiller, owner, radio WLBW, Miami; Louis J. Finske, president, Florida State; Harry Botwick, southeastern regional supervisor for Florida State. The Florida is now exclusive south Florida home of Cinerama productions.

BUFFALO

Four of the performers in Paramount's "Hey, Let's Twist" were in Buffalo for the opening day of this production—Mickey Burns, William Turlington, Karen Gilies, and Betty Priest—billed as The Original Peppermint Twisters, and manager Ben Dargush arranged an all-day schedule of appearances on tv, radio, and interviews by the press. The Twisters gave a demonstration in the lobby both afternoon and evening to the music of the sound track album on "Hey, Let's Twist." The personal appearance of the four Twisters got the picture off to a great start with a barrage of publicity on all media. Distributors of the sound track album used record streamers in all records shops in western New York. There was a contest on radio station WGR with the theme, "Why I Like the Twist." This was tied in with the local Fred Astaire dance studio. The studio offered free dance courses as prizes. . . . Joe Garvey, manager, Schine's Granada, where "Babes in Toyland" is now the Yuletide attraction, announces that his next attraction will be "El Cid," Allied Artists' 70 mm production, which will have its Buffalo premiere Feb. 21. "Babes in Toyland" had a big opening at the Granada following an extensive advertising, publicity, and ballyhoo campaign. . . . Mike Ellis, father of Mike Ellis, Jr., present chief barker of Tent 7, Variety Club of Buffalo, has been elected to the National Board of Trustees and Governors of the National Conference of Christians and Jews. . . . Tent 7 Barker Harry Altman, operator of the Town Casino, put on his entire Casino floor show at the Greater Buffalo Advertising Club's annual Christmas party. . . . Ben Dargush, manager, Center, announces that this downtown theatre will stage a special premiere of "A Majority of One," starring Rosalind Russell and Alec Guinness, for one performance only on Friday, Jan. 19, at 8:30 p.m., for which tickets will be sold in advance at both the Center and Paramount box offices. There will be no advance in prices, and page ads will announce the event. . . . The Paramount received some valuable publicity for "The Errand Boy," its current Yuletide attraction, when manager Ed Miller put on a special early matinee party for the carriers of the Buffalo Evening News. There were several stories and art in advance and more art and publicity following the party. Circulation manager Don Davidson acted as M.C. at the event, and distribution of prizes to a large number of the boys was a highlight of the party. . . . Lou Levitch, manager, North Park, community house in north Buffalo, booked two special Yiddish films for Dec. 23 and 24, one a reissue of "Yiddle and his Fiddle," Molly Picon's first musical comedy, and the other "A Brivele Der Mamen," with Lucy and Misha Gehrman. Both pictures have English sub-titles. Starting Christmas Day, Levitch presented "Double Bunk," with a cast of British players. . . . Maurice Druker, general manager, Loew-Shea Theatres in Buffalo, put on a special invitational preview of "King of Kings," in the Teck. The big MGM produc-

(*Continued on page 20*)

"How I Would Sell . . .

FLOWER DRUM SONG

U-I Musical Treat Has R-H Trademark, Ross Hunter Class

Here is a picture that is a showman's dream—to my mind, the best musical that has hit the screen since "South Pacific," with music by Rodgers and Hammerstein, and a best selling novel by C. Y. Lee—enough to hang your hat on for an excellent campaign in itself. On top of this, the boys at Universal have pulled out all the stops (as they do on all their pictures). They give us enough material to sell a dozen pictures, and "FLOWER DRUM SONG" should do blockbuster business if you add your weight to the pre-sell U-I is giving this picture.

Instead of outlining what I think would be a good campaign, I am going to tell you what has been and will be done by the Schine Paramount Theatre in Syracuse, where "FLOWER DRUM SONG" is our Christmas-New Year picture. You can pick out the material that fits your situation and add to it the things you can do locally per your contacts.

Newspaper Ads—These are excellent, using the famous Don Kingman art. All of them use a large figure of Nancy Kwan (the Suzie Wong girl) popping right out at you—playing up the music, dancing, and the beautiful San Francisco setting. As far as I am concerned, the only thing they left out of the ads was Miyoshi Umeki's winning the Academy Award for "Sayonara," which I am putting in per the illustration.

Lobby and Front—Chinese lanterns hanging from marquee; cut outs of dragons and other Chinese figures; bamboo frames, etc., for displays. Picture here shows Paramount lobby with large display and smaller displays such as 40 x 80's, made from available paper (National Screen) using imagination to get proper effect.

40 x 60 of Magazine Breaks—Life, McCalls, American Weekly, Show Business Illustrated, Dance Magazine, etc., per enclosed photo.

Parents Magazine—Medal Award 30 x 40 in lobby and out front.

Giant Book—Using three- or six-sheets—photo enclosed.

Jigsaw Puzzle—Cut up a one-sheet, anyone putting all the pieces together gets a guest ticket to see the film.

Set up P.A.—With record player out front—play music from picture.

On top of Marquee—24 sheet cut out of Nancy Kwan, which is excellent and large enough to be seen for quite a distance, even at night if you put a spot on it.

With a picture of this magnitude you must start your publicity campaign early and impress on your editor and critic the importance of "FLOWER DRUM SONG." In Syracuse we did this by getting our first picture and caption break in the Post Standard five weeks in advance of opening, on the "Women's Page," a two-column picture and story on Nancy Kwan using Chinese fashions (naturally) plugging picture, theatre, stars, and playdate. We got another Women's Page break the next week on Miyoshi Umeki.

An Exclusive **SHOWMANALYSIS** Prepared by—

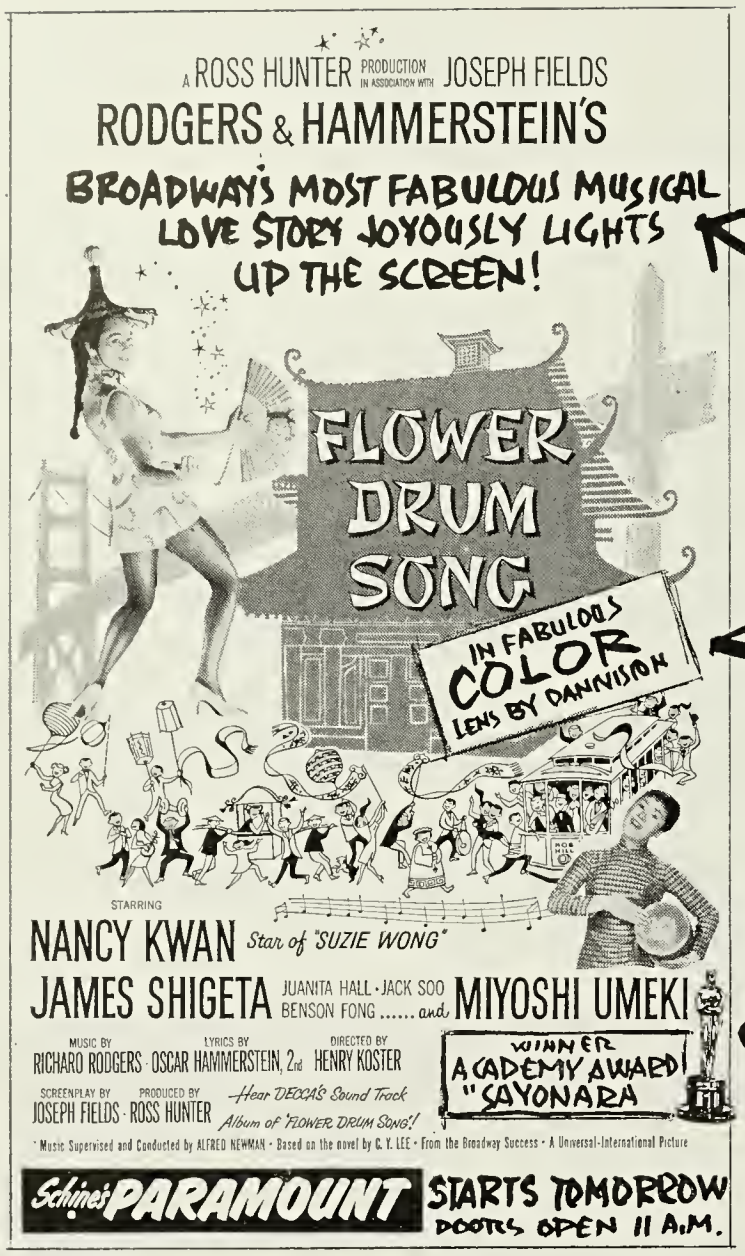
HARRY UNTERFORT, Zone Manager
Schine Theatres, Syracuse, N. Y.



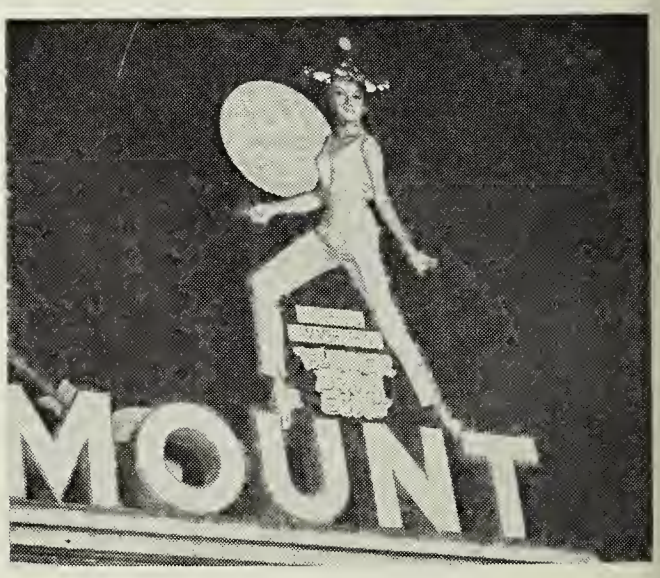
ABOUT THE AUTHOR • Harry Unterfort was born and educated in New York City, and graduated from New York University with a B.S. in Physical Education, and as a member of Zeta Beta Tau fraternity. He taught in New York City for two years, then went to Gloversville as athletic director of the Jewish Community Center. There he met the Schine family, and after three years left teaching to go with the Schines—who sent him to Syracuse as a student assistant manager. After four years of managing various downtown theatres, he was appointed city manager of the RKO-Schine Theatres in Syracuse. After the break up of the RKO-Schine pool, he was appointed zone manager for Schine Theatres. At the present time, his zone consists of all Schine Todd-A O theatres in Syracuse, Rochester, and Buffalo. He was recently tendered a fine testimonial dinner by the Syracuse theatre managers and unions, celebrating his 25 years as a showman in his favorite city, which was attended by over 350 friends and business associates.



COLORFUL rickshaw, a coolie (usher), a pretty gal in Oriental dress, and you have an attention-grabbing street stunt guaranteed to spread the word of your playdate.







PLAY UP BOLDER COPY!

COLOR LARGER!

MENTION ACADEMY AWARD!

LEFT, our author takes one of the fine ads available from the U-I pressbook and makes a few of his own changes and additions to accent saleable features. TOP, the author is seen with a lovely "Miss Flower Drum," a student at a local university and a good-will representative for the picture. BOTTOM, the dancing figure of Nancy Kwan perched atop the marquee.

The following Sunday in the Herald-American, on their Hollywood and TV picture page, a five-column break on one of the dance numbers.

Sunday Post Standard gave us a one-column picture and story on Miyoshi Umeki, Academy Award winner, plugging picture, theatre, and playdate.

Herald Journal ran mid-week story giving picture, theatre, stars, and playdate plug.

Sunday Herald American ran a front cover in color for the first time of Nancy Kwan, plugging picture, theatre, stars, and Holiday attraction.

Sunday Post Standard Rotogravure used a two-column picture of Nancy Kwan in "FLOWER DRUM SONG," using cheesecake art.

Post Standard will use an editorial on Rodgers and Hammerstein, also plugging picture as fine entertainment for the entire family.

Local columnist Mario Rossi, editor of the Post-Standard, gave us a good break in his bi-weekly column. Music and record column reviewed Album, plugging picture, theatre, and playdate.

Sunday Post Standard used a six-column, three-picture break with story plugging picture, theatre, stars, and playdate.

Syracuse University "Daily Orange" used picture in advance of playdate featuring Kwan, Shigeta, Umeki, and Jack Soo, plugging theatre and playdate.

All out of town papers cooperated same as above.

Herald-Journal ran a picture and story of Nancy Kwan and myself, which was taken in N. Y. C. at the U-I office before screening.

Post-Standard used picture and story of "Miss Flower Drum Song," a Chinese student at Syracuse University, and myself, with interview. There will be at least four or five more picture breaks with stories which will hit both before opening, and during the run of the picture.

We are tying in with a large real estate firm, Oot Brow, giving away guest tickets to the first 20 couples who come to their new development for which they gave us a cooperative ad measuring 80 inches, with pictures of Nancy Kwan, James Shigeta, and Miyoshi Umeki.

E. W. Edwards Dept. Store will use picture from the film in their television ads, of which there should be several before our opening, Dec. 22, plugging picture, theatre, stars, and playdate.

We also expect to get cooperative ads from the local music stores in cooperation with Decca records.

La Choy Chinese food has a national tie up. I am working on co-op ads. Company will purchase tickets for giveaways in super markets.

A Teaser Trailer is available. We used it at the Paramount, and will use three teasers at our Eckel during the run of the picture, and also at our two opposition houses downtown.

Schools have art classes doing Oriental pictures. We will promote merchandise and use passes as prizes.

Street Ballyhoo—We have promoted a pony cart and made a rickshaw out of it by taking off the body and putting a wicker chair in its place—using girl in Chinese costume and boy in costume pulling it on street. If U-I comes up with fortune cookies, girl will give them out from rickshaw.

Radio—WHEN is using a "mystery voice" contest, prizes promoted, plus guest tickets. This will be a two week promotion with a minimum of 36 spots (gratis) prior to opening. WHEN will give a complete program to playing sound track

album from picture. WSYR's Ed Murphy, "Broadway at Night" program, will play the complete sound track album twice prior to opening. WNDR will use a music promotion for one week thru opening, giving away 15 Decca sound track albums from the picture, using 30 gratis spots. WQSR has a contest on largest list of Rodgers & Hammerstein tunes with guest tickets as prizes.

Interview Records—All five stations will use one or more of the interview records. A set of six are available from U-I, featuring the stars, Richard Rodgers, Ross Hunter, and Henry Koster—material for any type of station from Rock and Roll to F.M. Radio spot records are excellent and use the Rodgers & Hammerstein music to great advantage.

Television—Kay Russell, WSYR-TV, will use tv spots and stills from the picture and quote from the press book, plugging the picture, theatre, stars, and playdate. Jim DeLine Show, WSYR-TV, had a personal interview with "Miss Flower Drum Song."

The Lester Lanin Orchestra at Hotel Syracuse played music nightly, plugging picture, theatre, and playdate.

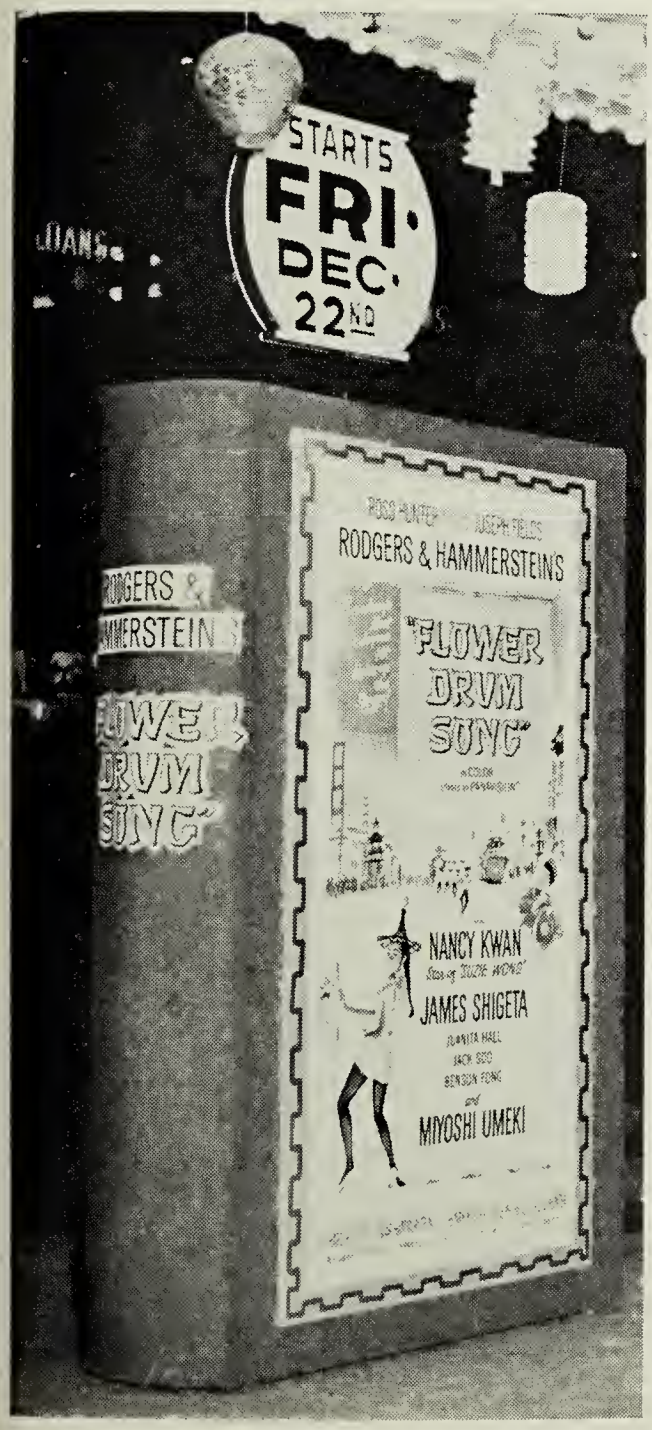
Windows and In-Store Displays—Travel Agents: The picture is laid entirely in the Chinatown area of San Francisco. Music Stores: Decca has put out a kit with the best material I have ever seen, to sell the album. This includes Chinese dragons, lamps, Nancy Kwan figure, rickshaw, coolie wagons, fans, etc. 5 & 10¢ Stores: Title sheets of the songs. Chinese Restaurants: Signs and stills in windows. Also gave out "FLOWER DRUM SONG" recipe books. Super Markets and Groceries: La Choy — National tie up — shelf talkers, streamers, lanterns, etc. Women's Apparel Shops: Chinese fashions, which are very popular. Book Stores & Drug Stores: Paper back books. Bridal Store Windows: We have found a Chinese wedding gown which will be placed in the window of the bridal shop with stills and card plugging picture, theatre, stars, and playdate. Trucks Bannered: We have bannered six trucks of the Onondaga News Co. which distribute the paper books. Public Libraries: Display with card plugging picture, theatre, stars, and playdate. Dancing Schools: The dancing in this picture is phenomenal and all teachers will want their students to see what they can learn to do. Bowling Alley: We have a tie up with one of the largest and the best bowling alleys in Syracuse. They are using an 85 foot banner in front, over the pinsetters.

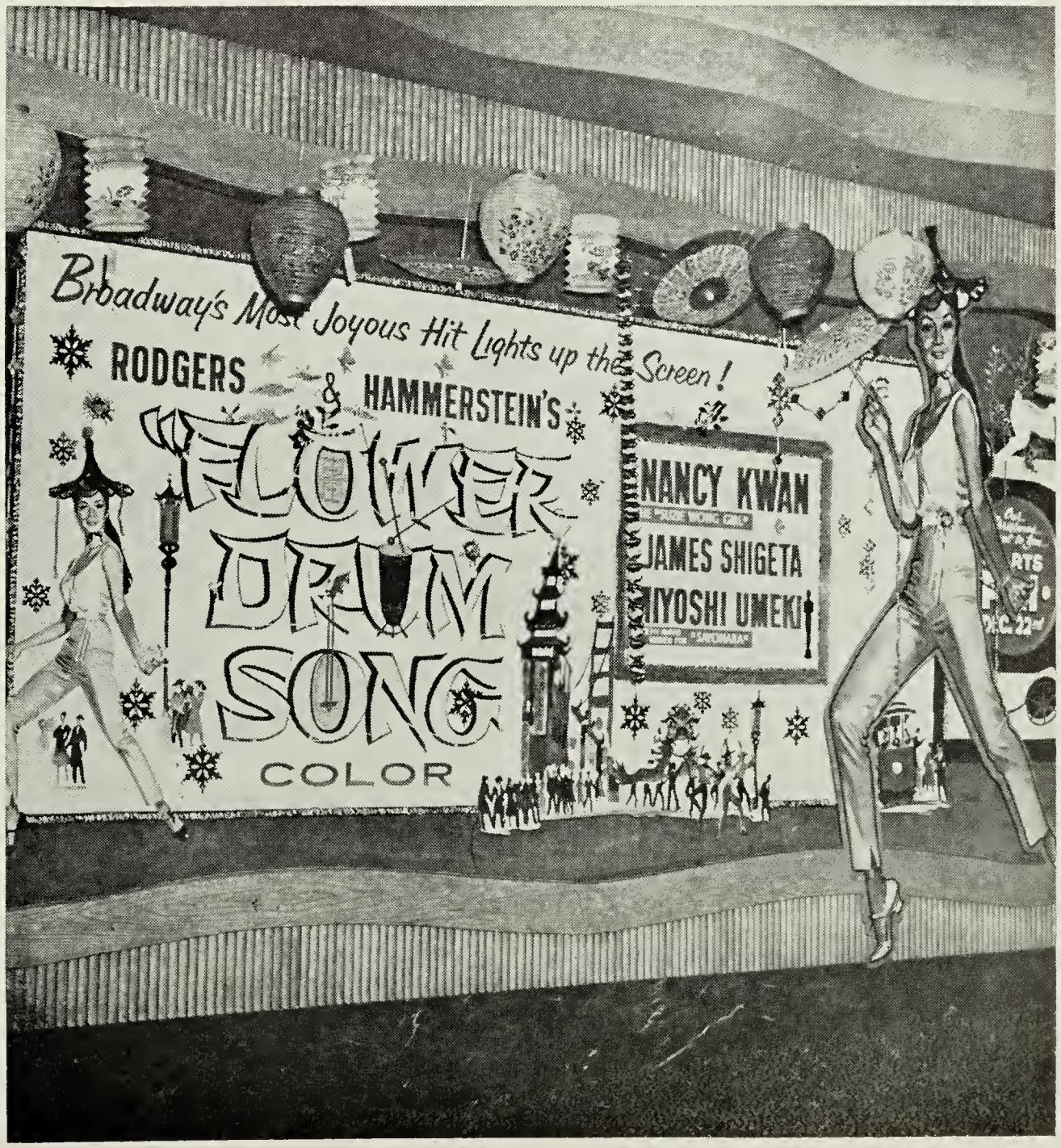
Chinese families and students had their annual Christmas party Saturday, Dec. 9, at which time we had a 40 x 60 on display, plus an announcement by the President of the Chinese student body.

I have not as yet received the fine promotion kit which U-I sends out on all of their big pictures. I am certain there will be more material in the kit which has not been mentioned in the above, but will be put into the works as soon as we get the kit.

I believe the above campaign is applicable to most situations, but certainly, as I said earlier, a manager can take what fits his particular situation and add many of his ideas to mine.

LEFT, a giant book standee outside the theatre proves a top salesman for the feature before it arrives at the theatre. Coupled with the playing of music from the show, it draws the interest of passers-by. RIGHT, the lobby can be dressed up in Oriental style with available paper plus colorful paper lanterns, parasols, and other such merchandising aids.





BUFFALO

(*Continued from page 16*)

tion opened with a reserved seat policy and is now enjoying capacity business. . . . The Seneca, which opened its doors in 1929, and which has closed with the expiration of the lease, is the last of three south side theatres to cease operations. The other two were the Maxine, now a super market, and the Capitol, now renovated for use as a hall. The Seneca building is owned by Zeckendorf Enterprises of New York City.

CHARLOTTE

The Carolina, first house in the Carolinas where Cinerama films are shown, held a briefing session for representatives of the press, radio, and television, and Kermit High, manager, who served as host, said mail orders for tickets for the first production, "This is Cinerama," already were being received from all sections of the two states. High said that the Dec. 22 opening would be preceded by an invitational premiere the night before which would be attended by Governor Terry Sanford of North Carolina. Installation of Cinerama was in connection with complete remodeling of the Carolina, which reduced the number of seats from 1,400 to 671. Technicians of the Cinerama company, who explained the new equipment at the briefing session for the press, said the 70 by 22-foot screen will have pictures projected on it from a new booth erected at the back of the first floor, and that stereophonic sound will be controlled from the old projection booth at the rear of the balcony. Sound comes from 36 speakers, of which 20 are behind the screen.



Left to right are Dr. John J. Pollack, chief of staff, Children's Hospital of Michigan; Barker Adolph Goldberg; and Mayor-elect Jerome P. Cavanagh, after shooting of a trailer on Variety Club of Detroit, Tent 5, for presentation in area theatres.

CINCINNATI

William B. Shane has been elected chief barker for Variety Tent 3 for the coming year. William Garner was elected first assistant; Nat Kaplan, second assistant; James W. McDonald, dough guy; and Saul M. Greenberg, re-elected property master for the 26th year. Crew members include Joe Alexander, Carl Ferrazza, Jack Haynes, Pete Niland, Ray Russo, Arthur Van Gelder, Noah Schechter, Jack Quigley, Art Friedman, and Jack Kaplan. Past chief barkers on the crew are Herman Hunt, N. S. Wise, William Onie, and Edward Salzberg. . . . William Garner, retiring chief barker, Tent 3, who conducts speech therapy classes for 94 mentally and physically handicapped at the Goodwill Rehabilitation Center, gave a Christmas party for class members. Gifts for the party were donated by friends and Tent members. . . . Milton Gurian, Allied Artists manager, and area manager for the Will Rogers Memorial Hospital fund, said while response from exhibitors has been quite good, much remains to be done for a successful fund drive. . . . James Rogers, exhibitor, Huntington, W. Va., suffered a heart attack. . . . Film Row extended condolences to Ross Spencer, Columbia office manager, upon the recent death of his mother. . . . Film Row buildings owned by the Taft interests, have been sold to the King Record Co. as an investment. . . . Ralph Sacker sold the Liberty, Lawrenceburg, Ind., to J. C. Weddle, operator of the Walnut in the same city.

Fountain Square, this city's civic community symbol, has been transformed into a fairyland with evergreens shimmering with thousands of lights for the Christmas holiday season. The Albee, which faces the Square, adds its touch with its soft indirect lighting effects, to the gay holiday picture. . . . Glenn Ford and Hope Lange, co-stars in UA's "Pocketful of Miracles," which is due for Cincinnati screening in late December, were the center of attraction at a UA cocktail party for the press, radio, and tv personalities at the Terrace Hilton Hotel. . . . Film Row visitors included Jerry Thomasetti, IATSE vice-president; Norman Weitman, Lopert representative; and Peter F. Rosian, U-I regional sales manager. . . . Frank Schreiber, U-I manager, and salesmen Leonard Katz and James Doyle attended a company sales meeting in Chicago. While they were away, workmen finished the remodeling of their office quarters in the local exchange.

DALLAS

"The Fruit Is Ripe," French-made English speaking romance of the Rhine plain fruit groves in France, is scheduled for its first local run at the Coronet. Featured in Rene Thebenet's story of the fruit pickers are Scilla Gabel and Francoise Sait-Laurent. . . . Nine local theatres featured Jules Verne's

Film Exchange and Dealer Listing for the KANSAS CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1700 Wyandotte St.—HArrison 1-2305
Br. Mgr.: Frank Thamas. Office Mgr. and Baaker: Roger Leatan. Sales: Earl Ogon. Cashier: Eleanara Martin. Emerg. Phane: BEnton 1-3994.

AMERICAN INT'L., 215 W. 18th St.—HArrison 1-2324
Br. Mgr.: Larry Biechele. *(Mid-West Div. Sls. Mgr. in residence: Earl L. Dyson)*

BUENA VI5TA (Disney), 114 W. 18th St.—BAltimore 1-6929

COLUMBIA, 214 W. 18th St.—HArrison 1-3892
Div. and Br. Mgr.: Ben Marcus. Sls. Mgr.: Thamas Baldwin. Office Mgr.: Williom Jeffries. Sales: Gene Snitz. Baokers: Robert Krause, William McIntire. Cashier: Christine Wilsan. Emerg. Phane: FL 3-8233

METRO-GOLDWYN-MAYER, 220 W. 18th St.—GRand 1-2109
Br. Mgr.: T. E. Bailey. Office Mgr.: James D. Witcher, Jr. Soles: Al Adler, Bob Jahns. Baokers: Leanord Abroms, Vaight Trent. Cashier: Darlene Mauss. Emerg. Phane: WE 1-3667.

PARAMOUNT, 1800 Wyandotte St.—GRand 1-0410
Br. Mgr.: Harry Hamburg. Industry Rep.: Arthur Cole. Office Mgr. and Baaker: Thamos Gaach. Sales: Bob Cloughley, Dwight Barin. Emerg. Phane: JO 2-26B0.

20th CENTURY-FOX, 1720 Wyandotte St.—HArrison 1-7253
Br. Mgr.: J. R. Neger. Sales: Eric B. Green, Jahn Lang, Jahn Wangberg. Boakers: Joe Bondank, Williom Gill. Cashier: Grace Raberts. Field Exp.: Harald (Chick) Evens. Emerg. Phane: MI 9-0173.

UNITED ARTIST5, 219 W. 18th St.—GRand 1-1123
Br. Mgr.: Ralph Amacher. Sales: G. M. Deen, Martan Truog. Boakers: Rabert DeJarnette, Emory Duncan. Coshier: Beulah Ryan. Emerg. Phane: RA 2-4182.

UNITED, 120 W. 18th St.—HArrison 1-1490, VIctor 2-8544

UNIVER5AL, 1700 Wyandotte St.—HArrison 1-5624
Sls. Mgr.: E. C. Elder.

WARNER BRO5., 1703 Wyandotte St.—HArrison 1-4645
Br. Mgr.: Russell C. Barg. Office Mgr.: Haward C. Thamas. Sales: Jack Harris, Harald Cass. Baakers: Mory Heueisen, Ray Hurst. Cashier: Phillis Whitescarver. Field Exp.: Dan Walker. Emerg. Phone: NI 8-1327.

• *Supply Dealers*

MISSOURI THEATRE SUPPLY, 115 W. 18th St.—BAltimore 1-3070 Emerg. Phane: HE 2-1503.
NATIONAL THEATRE 5UPPLY, 223 W. 18th St.—BAltimore 1-9858 Emerg. Phane: JAcksan 3-B082.
SHREVE THEATRE SUPPLY, 217 W. 18th St.—HArrison 1-7849 Emerg. Phane: WI 2-1225.
STEBBIN5 THEATRE EQUIP., 1804 Wyandotte St.—GRand 1-0134 Emerg. Phane: DRexel 1-2791.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893

• *Signs, Advertising and Printing*

CAPITOL FLAG AND BANNER Co., 1719 Wyandotte St.—VIctor 2-8798
CAUGER, A. V. SERVICE, 10922 Winner Rd., Independence, Mo.—CLifton 2-9390
MERCURY ADV. CO., 110 W. 18th St.—VIctor 2-8722
NATIONAL DI5TR., 3724 Penn 5t.—WE 1-0449
NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893
UNITED FILM 5ERVICE, 2449 Charlotte St.—BAltimore 1-5100

• *Film Delivery Services*

EXHIBITOR5 FILM DELIVERY & SERVICE, 120 W. 17th St.—GRand 1-2094
Office Mgr.: Abbat Sher. Emerg. Phone: JA 3-5B14.

• *Service Companies*

ALTEC 5ERVICE CO., 1015 Walnut 5t.—HArrison 1-7330
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.—HArrison 1-8007
RCA SERVICE CO., 221 W. 18th St.—HArrison 1-6953

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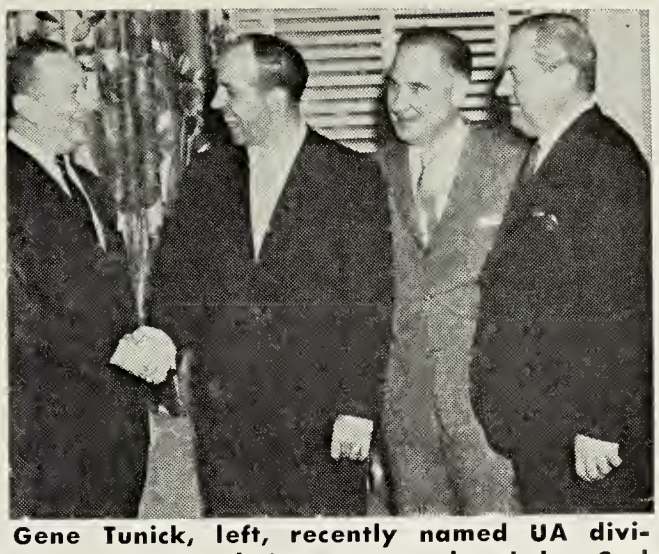
NEXT!
San Francisco Territory
Issue of January 10
Chicago Territory
Issue of January 17

Save Them!

"Mysterious Island" as their holiday attraction—an unprecedented premiere for a film here. The Delman, Circle, Preston Royal, Casa Linda, Lakewood, Texas, South Loop Drive-In, Hampton Road Drive-In, and Lone Star Drive-In offered the film. . . . The members of the local chapter of Women of the Motion Picture Industry were collecting food for the needy at Christmas. Each office sponsored one family this year, with Rosemary White in charge of the project. . . . "This Is Cinerama," the first Cinerama production ever shown in the city, returned to the Capri for an exclusive limited engagement. An unprecedented new low price policy was to be introduced in connection with the repeat showing. Ten performances have been scheduled each week. The low admission prices will be evenings, orchestra, loge, and mezzanine $1.75, balcony $1.50; Saturday and Sunday matinees, orchestra, loge and mezzanine $1.50, balcony $1.25; Wednesday matinees, all seats $1.25; students every Saturday matinee 90 cents, senior citizens every Wednesday matinee 90 cents. "This Is Cinerama" will be followed by the return runs of other Cinerama features. Then will come "How The West Was Won" and "The Wonderful World of the Brothers Grimm." . . . Major distributors in the local area appeared to have won a point in interpreting the new two per cent sales tax on film rentals so that they will save a heavy outlay in tax money. The law includes film rentals and does not permit the distributor to pass the levy onto the exhibitor. However, the distributors appear to have persuaded authorities that the tax should be based on the value of the film's print and not on the amount the film may bring in rentals. . . . The Twin Highway Drive-In between Dallas and Grand Prairie was purchased by the Fisher family corporation, which owns the Uptown, Grand Prairie, and the Irving and 183 Drive-Ins, Irving, and is building a new drive-in at Hurst. Helen Fisher does the buying and booking, while her son Vernon Watson manages the operations at Grand Prairie and Jerry Meager, son-in-law, is manager at Irving. Lee Fisher is in charge of real estate and maintenance.

DETROIT

Visiting here was Mary Peach. Object, pictures and interviews in behalf of the British film "No Love for Johnnie," which opened at the Krim a few days after her successful junket. "A real Peach," as the papers described her (it is her real name) was born in South Africa, lives in Great Britain, and is married to producer-director Thomas Clyde. Her first movie was "Room at the Top." She likes America and convulsed interviewers with "I can't understand why anyone diets. My mama is five feet tall, and five feet wide and she's beautiful." . . . Another visitor was Walt Disney. However, movies were not his business here. He came to consult with the Ford Motor Company anent its exhibit at the future New York World's Fair. . . . Irving Belinsky has sold his Eastwood, East Detroit. Buyers are remodeling it into a church. . . . Trade unionists of this highly organized city witnessed footage taken of the AFL-CIO convention in Miami Beach on TV, at which theatre newsreel companies also took shots. Managing-director Fred P. Sweet of the Telenews has had several inquiries as to why they were not shown on theatre screens. His reply, after several calls to distributors, was that they were simply "not available." No reason was given. . . . The 500-car Seaway D-I, Algonac, Mich., has changed hands. Seller was Robert Vickery, Mt. Clemens; buyer Elgin Yerrick, presently of Lansing. Yerrick plans to move to Algonac and will reopen the Seaway in the spring. He was a partner in the Northside D-I, Lansing. News of the changeover came from Clark Theatre Service of Detroit, which handles all houses mentioned with respect to buying and booking.



Gene Tunick, left, recently named UA division manager, being congratulated by Carl Reardon, U-I branch manager, Philadelphia, and Motion Picture Associates president. UA executives Jim Velde and Bill Heinman watch. MPA honored Tunick for the occasion.

DENVER

Robert Pennock, manager, Lyric, Fort Collins, Colo., is going to conduct a contest to find the most suitable name for the new $355,000 theatre his company is building in that university city. . . . Denver city and suburban theatres are getting all decked out like Christmas—well, it's that time again. . . . Joe Archeletta, managing director, Paramount, is garnering a lot of newspaper space with his "Apple Annie" contest to exploit "Pocketful of Miracles". . . . Denver's Women of the Motion Picture Industry held their pre-Christmas get-together and got a new member—Gertrude Bailey, owner, Webber. . . . Denver's new Crest, which will be opened New Year's Eve under the Wolfberg banner, will have as its attraction Billy Wilder's "One, Two, Three," according to Tom Smiley, general manager. The theatre, formerly the Tower has been completely remodeled with installation of new projection and sound equipment, wide screen, and new push-back seats. . . . Compass Drive-Ins have announced a new time of show policy for the four that are operating all winter. They will open at 4:30 with the feature starting at 5 p.m. to enable patrons to see a complete double bill and still be home early in the evening. Good for the snack bar, too, no doubt.

HOUSTON

Ken Hudgins, local actor, flew in from Hollywood to pave the way for a contingent scouting locations for a movie that'll be filmed here in February. Coming to the city will be producer Bob Barron and writer Max Anthony, along with stars Will Hutchins and Bobby Ivers. Ivers costarred with Elvis Presley in "GI Blues." Name of the new film will be "Along the Beach". . . . The Gulf Way Drive-In, Tidwell Drive-In, and Markey Street Drive-In offered a free record of Jimmy Clanton singing the title song to UA's "Teenage Millionaire," which was showing at the three drive-ins. . . . An escaped federal prisoner was recaptured by FBI agents when he tried to get lost in a downtown movie theatre playing "Legion of the Lost." Virgil L. Turley, considered dangerous, had vaulted away from a deputy U. S. marshal several hours earlier as he was being taken to court in the Main Post Office Building. Robert E. Rightmyer, the FBI agent-in-charge here, said two of his agents spotted Turley by chance late in the evening while driving down one of the city's streets. The agents arrested Turley as he was about to enter the Iris. Another feature on the triple bill playing there was "Anatomy of a Psycho."

JACKSONVILLE

Ernie Nolan, formerly a drive-in exhibitor at Fernandina Beach, is now managing Carlton J. Carter's local Ribault Drive-In. . . . Tim Choulot is Marty Shearn's new assistant manager at the downtown Center. . . . Emory M. Robinson, co-owner and manager, suburban Murray Hill, and Patricia J. Rhodes were married here recently at St. Paul's Catholic Church. . . . Tommy Hyde, general manager, Kent Theatres, arrived here from



The original poem of "El Cid," and the Menendez Pidal edition of the same, being presented to Emerson Greenaway, director, Free Library of Philadelphia, by Maxwell Gillis, manager, local Allied Artists Corp.

Vero Beach with plans for conducting a two-day planning session for KT managers at the George Washington Hotel. . . . The Florida State Theatres family of home office executives and workers, warehouse personnel, and theatre managers gathered at the Studio for a Christmas smorgasbord luncheon and an exchange of Yule gifts. . . . The FST home office staffers also attended a pre-Christmas party at the Steak House. . . . The Paramount staff enjoyed a festive party, also at the Steak House. . . . The Columbia office force partied with their families and friends at the Town House. . . . James Langston, Walt Meier's assistant at the downtown Florida, doubled as Santa Claus at the FST Christmas party. . . . A midnight show at the downtown Imperial on Dec. 16 was held under the sponsorship of the Motion Picture Charity Club as a fund-raising project. The double-feature screen program was donated by B. D. Benton, Benton Bros. Film Express. . . . John Gary Meehan, stationed at Fort Story, Va., and a former assistant at the suburban Edgewood, came in to spend Christmas with his sister Rita and her husband, Tom Sawyer, FST booker, and their children. . . . Clayton Gillam, FST managerial team, moved from the San Marco to the Florida prior to the holidays. . . . Sheldon Mandell caught the public's fancy by selling gift certificates to showings of "This is Cinerama" at the Five Points.

MIAMI, FLA., NEWS—"Showmanship is far from dead in Miami!" and to prove it, Harry Botwick, southeastern district manager of Florida State Theatres, points out the fact that Howard Pettingill and Ralph Puckhaber of FST's publicity department, have been handling three simultaneous roadshow campaigns, each with a different flavor, and each campaign drawing on its maximum potential. "It's a real tribute to our publicity department," Botwick emphasized. Something has been happening almost every day with press revues of "This Is Cinerama" at the newly-remodeled Florida in downtown Miami, followed by the opening press prevues, and the International Rescue Committee's benefit opening of "West Side Story" at the Sheridan, Miami Beach; and the forthcoming "King Of Kings," opening at the Colony, Miami Beach, in time for the Christmas holidays. The latter has had press and ministerial screenings as well. The opening of "West Side Story" was marked by a $50-a-seat premiere attended by the "cream" of society. Three busloads—super deluxe coaches, complete with bar service!—came down from the Palm Beaches and Fort Lauderdale, and the attendance included such persons as Julio Sanchez, the Puerto Rico sugar king; the McKnights of the Minnesota Mining and Manufacturing Co.; Harry Hood Bassett, of banking circles; Edward Pawley, etc. Ralph Puckhaber said that this was the first time that both reporters and photographers from newspapers outside the Miami area attended such an opening. FST achieved scoops on the front page of the Miami News with photographs of the opening and celebrities Desi Arnaz, Peter Lawford, Sophie Tucker, etc. who attended. The first page of the local news section of The Miami Herald featured a photo and article.

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NEW ORLEANS

United Theatres opened their first art theatre, the National, at 5936 Magazine Street. The opening offer was "Loss of Innocence," a Columbia release. . . . Drive-ins closed for the season are Gulf States Theatres' Sunset, in Shreveport, the Don, Bossier City, Louisiana; and Fred T. McLendon's Joy, Milton, Florida. . . . Della Jean Favre, WOMPI president, received a letter from Albert M. Pickus, TOA president, commending her and the association for the "unselfish behind-the-scene help" they gave at the NAC-TOA convention here. She also received a letter from John Charles Rosen, director, New Orleans Social Service Consultants, expressing his indebtedness to WOMPI for "their wonderful assistance, recently, in pre-testing the United Fund campaign poster for the coming year." . . . The Variety Club of New Orleans, Tent 45, elected the following officers for 1962: John Richards, chief barker; Joel Bluestone, 1st assistant chief barker; Ernest MacKenna, 2nd assistant chief barker; and Dan Brandon, property master. . . . The Pat Drive-in, Vidalia, closed indefinitely. . . . Bob Saloy left his post as office manager-booker, Don Kay Enterprises, to go with a local construction company. . . . Tracey Barnette closed the Rex, Dekalb, Mississippi, indefinitely. . . . Joan Troncoso, secretary to Paramount branch manager has taken a secretarial job with the Federal Government.

PHILADELPHIA

Theatremen in Reading, Pa., lost their annual battle to eliminate the 10 per cent city amusement tax, but there is room for hope for the future. City Council has agreed to create a special committee of more than a dozen leading citizens to examine the "tax climate" of Reading. Many observers see this as a sign that a certain disenchantment with nuisance taxes, such as the amusement levy, may be near. . . . Paramount Pictures has sold its Philadelphia exchange building at 248 N. 12th st., and will move shortly to smaller quarters. . . . Arthur Diamond, 22, son of Sam Diamond, 20th-Fox Philadelphia branch manager, now has a stock broker's license. . . . Variety Club Tent 13 was preparing for the big New Year's Eve party in the clubrooms at the Bellevue Stratford Hotel. There was added interest since Philadelphia taverns and night spots will be closed on the big night, which falls on "blue" Sunday. . . . Richard, son of Joe Antner, Rich-Art, was married last week to Janice Bilker.

ST. LOUIS

The Apollo Art was the scene of a large and very successful benefit performance recently when the Alliance Francaise of St. Louis gave a performance showing of "Modigliani of Montparnesse" to raise money for a scholarship fund. Mrs. Pierre Baptiste was chairman of the committee, and Mrs. Grace Piccioni, owner, Apollo, was co-chairman. Adding to the festivities, Mrs. Piccioni served French pastries and coffee in the lobby, which was decorated with an exhibit of Modigliani's paintings. Edward Arthur, Arthur Enterprises, was a guest on KMOX Radio's "At Your Service" program recently and was interviewed by Jack Buck . . . In another interview program, Charles Guggenheim was questioned by Parker Wheatley on "Eye on St. Louis" over KMOX-TV. . . . Irving Shiffrin, Columbia exploiteer, returned to Kansas City where he is working on "Twist Around the Clock."

SALT LAKE CITY

A 30-minute film, "With Music Ring," starring the local Tabernacle Choir, has been completed, and gained high recognition at the Edinburgh Film Festival. The film was made for overseas distribution under the auspices of the State Department and the Cultural Exchange program. The film had its world premiere recently at the Centre, Salt Lake. . . . "Great Expectations" and "Tight Little Island" is playing a return engagement at the Tower-Midtown during Christmas week. . . . Buena Vista branch manager, Thomas McMahon, announced that the re-release of "Pinocchio" is coming by February 22. "Moon Pilot" and "Big Red" will also be available soon, he said. . . . It has been reported that Bob Steed and Al Hemingway have joined the 20th-Fox sales staff here, and that Lyle Lavsey has been added to Paramount personnel. Steed was formerly with the Columbia exchange. . . . Don Blasius and Larry Boyce are new salesmen for Universal.

SAN ANTONIO

Children bringing toys, either new or usable discarded ones, were admitted to a special showing of "Apache Territory," starring Rory Calhoun, at the downtown Majestic at 9:30 a.m. on Saturday. The toys will be given to the Boys Clubs of San Antonio, which in turn will distribute them among the town's needy children at Christmastime. . . . There will be a special showing of the John Wayne movie, "The Comancheros," for the town's orphan children at the Majestic prior to its opening date. . . . Services were held here for Julius E. Biencourt, 70, stage manager of the Texas, who died in a local hospital. . . . J. C. King, city manager, Amarillo, Tex., for Interstate Theatre Circuit, was involved in a minor automobile accident recently. . . . William Powell, 77, pioneer Wellington, O., exhibitor, died recently in Laredo, Tex. . . . Bill White, manager, Crawford, El Paso, Tex., is at his home recuperating following an operation. . . . Art Crespin, manager, Paramount, Amarillo, Tex., will present a series of three Saturday kiddie shows with a tie-in with downtown merchants. . . . The wife of Al J. Banks, Billie Fay Banks, is recuperating at her home following a recent illness. Banks is a projectionist at the Crawford in El Paso, Tex.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



DECEMBER 27, 1961 SECTION TWO VOL. 67, NO. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

BRIDGE, THE—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD—100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain

GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm

6016 **HEROD THE GREAT**—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English

6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6101 **LOOK IN ANY WINDOW**—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa

6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May **TIME BOMB**—Curt Jurgens, Mylene Demongeot

Oct. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn

COMING

BASHFUL ELEPHANT, THE—Mollie Mack, Helmut Schmidt
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
CONFESSIONS OF AN OPIUM EATER—Vincent Price, Linda Ho
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
HITLER—Richard Basehart, Maria Emo
REPRIEVE—Ben Gazzara, Vincent Price, Rod Steiger

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-26-61)—Fairly amusing import—English

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English

TO BE REVIEWED

CONJURE WIFE—Janet Blair, Peter Wyngarde
GUNS OF THE BLACK WITCH—(CS; C)—Don Megown, Silvana Pampanini
JOURNEY TO THE 7th PLANET—(C)—John Agar, Greta Thyssen
LOST BATTALION—Leopold Salcedo, Diane Jergens
OPERATION CAMEL—Nora Hayden, Louis Renard
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	BV
•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The		For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Angry Silence, The	A3	For.
Anna's Sin	A3	For.
Armored Command	A3	AA
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat		Fox
Back Street	B	U-I
Ballad Of A Soldier	A2	For.
•Barabbas		Col.
•Bashful Elephant		AA
Battle At Bloody Beach	A2	Fox
Belles And Ballets		For.
•Best Of Enemies, The		Col.
Between Heaven And Hell—RE	A2	Fox
Beware Of Children	A2	A-I
Big Deal On Madonna Street, The	A3	For.
Big Gamble, The	A1	Fox
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
Bimbo The Great	B	WB
•Bird Man Of Alcatraz, The		UA
•Black Gold		WB
Black Sunday	A2	A-I
Blast Of Silence	A3	U-I
Blood and Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
Blueprint For Robbery	A2	Par.
•Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
•Boys' Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Breathless	C	For.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Buffalo Gun		Misc.
By Love Possessed	A3	UA

C

•Cabinet Of Caligari		Fox
Caltiki, The Immortal Monster		AA
Canadians, The	A2	Fox
•Cape Fear		U-I
•Captain Clegg		U-I
Career Girls On A Naked Holiday		Misc.
Carthage In Flames	B	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
Children's Hour, The		UA
Cimarron	A1	MGM
Cinderella		For.
Circle Of Deception	SP	Fox
Claudelle Inglish	A3	WB
•Cleopatra		Fox
Code Of Silence		Misc.
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
•Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Crowning Experience, The	SP	Misc.
Cry Freedom		For.
Cry For Happy	B	Col.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
•Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Desert Attack	A1	Fox
•Desert Patrol		U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Commandment, The		For.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
Dondi	A1	AA
Don Quixote—USSR	A2	MGM
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

Elephant Walk—RE	A2	Par.
El Cid	A1	AA
Enemy Below—RE	A1	Fox
•Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain		Par.
Everything's Ducky	A1	Col.
Exodus	A3	UA
•Experiment In Terror		Col.
Explosive Generation, The	B	UA

F

Fabulous World Of Jules Verne	A1	WB

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Nalsmith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

ONE HUNDRED AND ONE DALMATIANS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

MOON PILOT—(TC)—Tom Tryon, Dany Saval, Brian Keith

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

528 **CARTHAGE IN FLAMES**—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made

529 **CRY FOR HAPPY**—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

523 **HAND IN HAND**—D-75m.—Loretta Parry, Phillp Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

520 **PEPE**—C-157m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comdey reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

522 **SWORD OF SHERWOOD FOREST**—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror Import for the program—English-made

517 **THREE WORLDS OF GULLIVER, THE**—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

525 **UNDERWORLD, U.S.A.**—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

521 **WACKIEST SHIP IN THE ARMY, THE**—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse

Nov. **HELLIONS**—Richard Todd, Anne Aubrey

Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made

Dec. **ADVISE AND CONSENT**—Henry Fonda, Charles Laughton

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano

BELLE SOMMERS—David Janssen, Polly Bergen

BEST OF ENEMIES, THE—David Niven, Michael Wilding

CONGO VIVO—Jean Sebastian, Bachir Toure

DAMNED, THE—Macdonald Carey, Shirley Ann Field

EXPERIMENT IN TERROR—Glenn Ford, Lee Remick

FIVE KINDS OF LOVE—Rosalind Russell, Jack Hawkins, Maximllian Schell

FURY OF THE BARBARIANS—(C)—Edmund Purdom

INTERNS, THE—Suzy Parker, Cliff Robertson

GOLD INSIDE, THE—Peter Cushing, Andre Morell

JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak

JOSEPHDESA—Maximilian Schell, Ricardo Montalban

LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn

H. M. S. DEFIANT—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle

NOTORIOUS LANDLADY, THE—Kim Novak, Jack Lemmon, Fred Astaire

PLAY IT COOLER—Anthony Newley, Anne Aubrey

REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Roonoy, Julie Harris

SAIL A CROOKED SHIP—Robert Wagner, Dolores Hart, Frankie Avalon

ONLY TWO CAN PLAY—Peter Sellers, Mai Zetterling

THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field

13 WEST STREET—Alan Ladd, Dolores Dorn

TWIST AROUND THE CLOCK—Chubby Checker

3 STOOGES MEET HERCULES, THE—3 Stooges, Marlon and Mike McKeever

UNDERWATER CITY, THE—(Fantascope; C)—William Lundigan, Julie Adams

WALK ON THE WILD SIDE—Laurence Harvey, Capucine, Barbara Stanwyck

WAR LOVER, THE—Steve McQueen, Shirley Anne Field

WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry

COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences

105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Slobhan McKenna—4877 (10-25-61)—High rating biblical epic

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m.—(CS; EC)—Steve Reeves, Valerie Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-8-61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

ALL FALL DOWN—Eva Marie Saint, Warren Beatty
Jan. **LIGHT IN THE PIAZZA**—(MC; CS)—Olivia DeHavilland, Rossano Brazzi

COMING

BOYS' NIGHT OUT—(CS-MC)—Kim Novak, Tony Randall, James Garner
DAMON AND PYTHIAS—(EC)—Guy Williams, Don Burnett
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
GUNS IN THE AFTERNOON—Randolph Scott, Joel McCrea, Marietta Hartley
HORIZONTAL LIEUTENANT, THE—Jim Hutton, Paula Prentiss
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MURDER, SHE SAID—Margaret Rutherford, Arthur Kennedy
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—Rod Taylor
SWEET BIRD OF YOUTH—(CS; MC)—Paul Newman, Geraldine Page
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroiannl
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6009 **BLUEPRINT FOR ROBBERY**—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans.
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention—Reissue
6013 **FOXHOLE IN CAIRO**—MD-69m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavislon)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
R6012 **NAKED JUNGLE, THE**—MD-96m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama.
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6106 Dec. **ERRAND BOY, THE**—Jerry Lewis

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lill Palmer
ESCAPE FROM ZAHRAIN—(TC; Panavision)—Yul Brynner, Sal Mineo
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HATARI—(TC)—John Wayne, Red Buttons
6111 **HELL IS FOR HEROES**—Bobby Darin, Bob Newhart, Fess Parker
6103 **HEY, LET'S TWIST**—80m.—Joey Dee, Kay Armen, Zohra Lampert.
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
6110 **SIEGE OF SYRACUSE**—Rossano Brazzi, Tina Louise
6109 **TOO LATE BLUES**—Bobby Darin, Stella Stevens
WHO'S GOT THE ACTION—(TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
109 **BETWEEN HEAVEN AND HELL**—MD-94m.—(CS; DC)—Robert Wagner, Terry Moore, Broderick Crawford—4869 (9-27-61)—interesting war entry—Reissue
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Willlams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
111 **CIRCLE OF DECEPTION**—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
053 **DESERT ATTACK**—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
108 **ENEMY BELOW, THE**—MD-98m.—(CS; DC)—Robert Mitchum, Curt Jurgens, Al Hedison—4869 (9-27-61)—Absorbing, suspenseful submarine war meller—Reissue
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-12-61)—Effective and highly interesting religious drama
122 **FROGMEN, THE**—MD-96m.—Richard Widmark, Dana Andrews—4869 (9-27-61)—War thriller should ride into the better money—Reissue
106 **HOUSE OF BAMBOO**—MD-102m.—(CS; DC)—Robert Ryan, Robert Stack, Shirley Yamaguchi—4869 (9-27-61)—Highly Interesting meller—Reissue
136 **HUSTLER, THE**—D-135-m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave)—4894 (12-20-61)—Scary, offbeat drama is engrossing.
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story

Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No Moro		Misc.
Ferry To Hong Kong	A2	Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The	A2	Fox
Five Golden Hours	A3	Col.
Five Guns To Tombstone	A1	UA
•Five Kinds Of Love		Col.
Flaming Star	A1	Fox
Flight That Disappeared	A1	UA
•Flower Drum Song		U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Frantic	A2	For.
French Mistress, A	A3	For.
•Freud		U-I
Francis of Assisl	A1	Fox
Frogmen, The—RE	A1	Fox
From A Roman Balcony		For.
Frontier Uprising	A1	UA
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
General Della Rovere	A2	For.
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
Go Naked In The World	B	MGM
•Gold Inside, The		Col.
Gold Of The Seven Saints	A2	WB
Goliath And The Dragon	A2	A-I
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The		For.
Greyfriars Bobby	A1	BV
•Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street		UA
•Guns In The Afternoon		MGM
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
Hand In Hand	A1	Col.
•Hand Of Death		Fox
•Happy Thieves, The		UA
•Hatari		Par.
•Hell Is For Heroes		Par.
•Hellions		Col.
Herod, The Great	B	AA
Heroes Die Young	A3	AA
•Hey, Let's Twist		Par.
Hideous Sun Demon, The		Misc.
Hippodrome		For.
•Hitler		AA
•H. M. S. Defiant		Col.
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Hoodlum Priest, The	A2	UA
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Bamboo, The—RE	A2	Fox
House Of Fright	B	A-I
•House Of Women		WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

• Thank A Fool		MGM
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

Jason And The Golden Fleece		Col.
Joker, The	B	For.
*Joseph Desa		Col.
*Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

*Kid Galahad		UA
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.
Konga	A2	A-I

L

*Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
*Lady For A Knight		UA
*Lancelot And Guinevere		U-I
*Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Woman On Earth, The		Misc.
Lawless Breed The—RE	A2	U-I
*Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses		For.
*Light In The Piazza, The		MGM
*Lion, The		Fox
*Lion Of Sparta		Fox
Little Angel	A1	For.
Little Shepherd Of Kingdom Come, The	A1	Fox
Little Shop Of Horrors, The		Misc.
*Lonely Are The Brave		U-I
Long Rope, The	A2	Fox
Long And The Short And The Tall, The		For.
*Longest Day, The		Fox
Look In Any Window	B	AA
Loss Of Innocence	A3	Col.
*Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back		U-I
*Loves Of Salammbo, The		Fox

M

Mad Dog Coll	B	Col.
*Madison Avenue	A2	Fox
Magdalena	C	For.
Magic Boy, The	A1	MGM
Majority Of One, A	A1	WB
Make Mine Mink	A3	For.
*Malaga		WB
Man In The Moon	A2	For.
Man-Trap	B	Par.
*Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marriage-Go-Round	B	Fox
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col
*Merrill's Maurauders		WB
Midnight Story, The—RE	A2	U-I
Mighty Crusaders, The	A1	For.
Millionairess, The	B	Fox
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Misfits, The	B	UA
*Mr. Hobbs Takes A Vacation		Fox.
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
Monster Of The Piedras Blancas, The		Misc.
*Moon Pilot		BV
Morals Squad		Misc.
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
*Music Man, The		W
*Murder, She Said	A1	MGM
*Mutiny On The Bounty	A2	MGM
*My Geisha		Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Naked Jungle, The—RE	A2	Par.
Neapolitan Carousel	A2	For.
*Nearly A Nasty Accident		U-I
Night Affair		For.
Nikki, Wild Dog Of The North	A1	BV
*Nine Hours To Rama		Fox
Ninth Circle, The	A3	For.
No Love For Johnnie		For.
*No Man Is An Island		U-I
Not Tonite, Henry		Misc.
*Notorious Landlady		Col.

O

Okefenokee		Misc.
Ole Rex	A1	U-I
On The Double	A1	Par.

113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
104 **MILLIONAIRESS, THE**—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
115 **SANCTUARY**—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
SILENT CALL, THE—D-63m.—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
107 **STOPOVER TOKYO**—MD-100m.—(CS; DC)—Robert Wagner, Joan Collins, Edmond O'Brien—4869 (9-27-61)—Fairly interesting meller—Reissue
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler.
125 **UPSTAIRS AND DOWNSTAIRS**—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dick Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer

COMING FEATURES IN ORDER OF RELEASE

Nov. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes

COMING

ADVENTURES OF A YOUNG MAN—(CS, DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—John Agar, Paula Raymond
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS-DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS-DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SATAN NEVER SLEEPS—(CS; C)—William Holden, France Nuyen, Clifton Webb
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
SWINGING ALONG—(CS; DC)—Tommy Noonan, Pete Marshall
20,000 EYES—Gene Nelson, Merry Anders, James Brown
TENDER IS THE NIGHT—(CS; DC)—Jennifer Jones, Jason Robards, Jr., Joan Fontaine
WOMAN HUNT—Steve Peck, Lisa Lu

UNITED ARTISTS — DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Rober Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marquee power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6101 **EXODUS**—MD-213m.—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
6134 **EXPLOSIVE GENERATION, THE**—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6102 **FIVE GUNS TO TOMBSTONE**—W-71m.—James Brown, Della Sherman—4790 (2-28-61)—Average western—Zenith
FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6103 **FRONTIER UPRISING**—W-68m.—James Davis, Nancy Hadley—4790 (2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-8-61)—Lower half filler—Zenith
GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6107 **HOODLUM PRIEST, THE**—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90j.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6105 **MISFITS, THE**—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6106 **OPERATION BOTTLENECK**—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
POCKETFUL OF MIRACLES—C-136m.—(Panavision TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6029 **POLICE DOG STORY, THE**—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61)—Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **DEAD TO THE WORLD**—Rudy Talton, Jana Pearce
Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
Dec. **SOMETHING WILD**—Carroll Baker, Ralph Meeker—Prometheus

COMING

BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
GERONIMO—(TC)—Chuck Connors
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
HAPPY THIEVES, THE—Rita Hayworth, Rex Harrison
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SAINTLY SINNERS—Don Beddge, Ellen Corby
SERGEANTS 3—(TC; Panavision)—Frank Sinatra, Ruta Lee, Dean Martin—Essex
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-28-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
FLOWER DRUM SONG—MU-133m.—(Panavision, C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit.
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
OUTSIDER, THE—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero.
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made In Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6110 **TOMBOY AND THE CHAMP**—D-92m.—(EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CAPTAIN CLEGG—Peter Cushing, Yvonne Romain—(C)—English
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
DESERT PATROL—Richard Attenborough, Jack Gregson—English
FREUD—Montgomery Clift, Susannah York
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NO MAN IS AN ISLAND—Jeffrey Hunter
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
PHANTOM OF THE OPERA, THE—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-26-61)—Interesting dramatic fare on world of politics
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
153 **MAJORITY OF ONE, A**—CD-153m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs.
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—5583 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-21-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; Dyali-Scope)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English
151 **WORLD BY NIGHT**—NOV.-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING

152 Jan. **SINGER NOT THE SONG**—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—England
158 Feb. **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck
160 Mar. **COUCH, THE**—Grant Williams, Shirley Knight
161 Mar. **MALAGA**—Trevor Howard, Dorothy Dandridge, Edmund Purdom

COMING FEATURES IN ORDER OF RELEASE

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
GYPSY—(TC)—Natalie Wood, Rosalind Russell

One-Eyed Jacks	A3	Par.
One Hundred And One Dalmatians	A1	BV
One Plus One	A3	Misc.
Operation Bottleneck	A2	UA
One, Two, Three	A3	UA
•Only Two Can Play		Col.
•Operation Camel	A1	A-I
Operation Eichmann	A3	AA
Outsider, The		U-I

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
Pepe	A1	Col.
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
Picnic On The Grass		For.
•Pigeon That Took Rome, The		Par.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Police Dog Story	A1	UA
Portrait Of A Mobster	B	WB
Portrait Of A Sinner	B	A-I
Posse From Hell	A2	U-I
Primitive Paradise		Misc.
Private Lives Of Adam And Eve, The	B	U-I
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon		For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7		For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Rocket Attack, U. S. A.	A3	Misc.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Roses For The Prosecutor		For.
Rue De Paris	A3	For.

S

•St. George And The 7 Curses		UA
•Sail A Crooked Ship	A3	Col.
•Saintly Sinners	A1	UA
•Samar	A2	WB
Sanctuary	B	Fox
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Serengeti Shall Not Die	A1	AA
Sergeant Was A Lady, The	A1	U-I
•Sergeants 3		UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
•Siege Of Syracuse		Par.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The		WB
•Six Black Horses		U-I
•Snake Woman	A1	UA
Sniper's Ridge	A2	Fox
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
•Something Wild		UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
Squad Car	B	Fox
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Stopover Tokyo—RE	A1	Fox
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
Sun Lovers Holiday		Misc.

•Susan Slade	A3	WB
•Sweet Bird Of Youth		MGM
•Swinging Along		Fox
Swiss Family Robinson	A1	Misc.
Sword Of Sherwood Forest	A1	Col.
•Swordsman Of Sienna		MGM

T

•Talos Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
•Tender Is The Night		Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
Tess Of The Storm Country	A2	Fox
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Baghdad, The	A1	MGM
•13 West Street		Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
•3 Stooges Meet Hercules, The		Col.
Three Worlds Of Gulliver	A1	Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
Tomboy And The Champ	A1	U-I
To Hell And Back	A2	U-I
•Too Hot To Handle		AA
•Too Late Blues	B	Par.
Tormented, The	A2	AA
•Touch Of Mink		U-I
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Tunes Of Glory	A3	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
•Twist Around The Clock		Col.
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
Two Way Stretch	A2	For.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA
Upstairs And Downstairs	A3	Fox

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Violent Summer, The		For.
Virgin Spring, The	A3	For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

Wackiest Ship In The Army, The	A1	Col.
•Walk On The Wild Side		Col.
•War Hunt		UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Where The Boys Are	B	MGM
White Christmas—RE	A1	Par.
White Warrior, The	A2	WB
•Who's Got The Action		Par.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
Wizard Of Baghdad, The	A1	Fox
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Love		For.
Young One, The	A3	Misc.
Young Savages, The	A2	UA

Z

Zotzi	Col.

COMING FEATURES IN ORDER OF RELEASE

HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
LOVERS MUST LEARN—(TC)—Troy Donahue, Suzanne Pleshette
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-1-61)—Spectacle programmer for action spots—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Suppiee—4798 (3-8-1)—Another nudist colony exposition—Brenner
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half melier—Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Maia Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age melier for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay melier for duallers—Made in Braz—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice melier—Brenner
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program melier—Filmservice Dist. Corp
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—48672 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
ROCKET ATTACK U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail melier for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—Sordid blackmail melier for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant
ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—Richard Gordon Associates
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing Import—Films Around The World
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley. Int
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war melier—Continental
MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making Import—Continental
MARK, THE—D-127m.—(CS)—Maria Scheli, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly Interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in Engilsh—Exclusive Int. Films

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior—
BREATHLESS—D-89-m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" Import Is for adults in art spots—English titles—Films Around The World
CHEATERS, THE—D-117m.—Pascale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror melier passes time—Dubbed in English—RCIP
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

DAS DRIEMAEDERLHAUS—DMU-102m.—(AgfaColor)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Rochemont
ROSES FOR THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino
MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

JAPANESE

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art houses—Janus.
FATE OF A MAN—D-101m.—Sergei Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO
GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica. Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art, specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus
VIRGIN SPRING, THE—D-88m.—Max von Sydow, Brigitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimer Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union
SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1960-'61 and 1961-'62 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1960-61 and 1961-62, product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Oct.
	George Raft Story	Dec.
6016	Herod The Great	Dec.

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
	Journey To The Seventh Planet	Dec.

Columbia

517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tongs	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
	Mysterious Island	Dec.
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'Clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
	Sail A Crooked Ship	Nov.
	Hellions	Nov.
	Belle Sommers	Dec.
	Mysterious Island	Dec.
615	Scream Of Fear	Sept.

MGM

105	Gorge	Jan.
107	Magic Boy	
108	Cimarron	Dec.
109	The Village Of The Damned	Jan.
110	Where The Boys Are	Dec.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
	The Wonders Of Aladin	Dec.
	The Four Horsemen Of The Apocalypse	Jan.
	The Light On The Plazza	Feb.
	Ben Hur	

PARAMOUNT

6004	The Savage Innocents	Feb.
6007	Cinder Fella	Dec.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Dec.
6108	Hey, Let's Twist	
6109	Too Late Blues	
6110	Siege Of Syracuse	
6111	Hell Is For Heroes	

20th-Fox

037	Legione Of The Nile	Dec.
050	Tess Of The Storm Country	Feb.
054	The Wizard Of Baghdad	Dec.
056	Flaming Star	Jan.
101	Marriage-Go-Round	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fiorest Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
	Swinging Along	Nov.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
	Bachelor Flat	Jan.
	Madison Avenue	Jan.

United Artists

6018	Cage Of Evil	
6019	By Love Possessed	July
6029	Police Dog Story	Dec.
6101	Exodus	Dec.
6102	Five Guns To Tombstone	Jan.
6104	The Facts Of Life	Jan.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Feb.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	Mar.
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6115	The Minotaur	April
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	You Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6131	Paris Blues	Oct.
6130	Secret Of Deep Harbor	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
	Dead To The World	Nov.
	X-15	Nov.
	West Side Story (Road Show)	Oct.
	One, Two, Three	Dec.

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
	The Sergeant Was A Lady	Nov.
	Back Street	Nov.
	Flower Drum Song	Dec.

Warners

003	The Sins Of Rachel Cade	April
006R	Miracle Of Our Lady Of Fatima, The—RE	
007	The Sundowners	Dec.
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov
158	Lad: A Dog	Dec
159	Roman Spring Of Mrs. Stone	Jan.
153	A Majority Of One	Feb.
160	The Couch	Mar
161	Malaga	Mar

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JANUARY 10, 1962 | Volume 67 | Number 4

IN THREE SECTIONS • THIS IS SECTION ONE



Skouras Honored In 20th-Fox Drive

(See Page 10)

Stembler Sees Upsurge In 1962

(See Page 11)

Max Youngstein finally made his move after leaving United Artists, joining Cinerama, Inc., as executive vice-president, and also taking over as president of Cinemiracle subsidiary.

HEADLINE HUNTER STRIKES AGAIN . . . see editorial—page 5

THE NATION'S

FLOWER DRUM SONG

IS ON TOP EVERYWHERE

'Song' Terrific $35,000, Frisco; 'El Cid' Socko 18G; 'Story' $23,000, 2d

San Francisco, Dec. 26.

Firstruns are coming back. his session ... 'Flower

New Pix Hypo Hub; 'Song' Sock $26,000, 'Babes' 22G, 'Cid' 20G, 'Aladdin' 7G

Boston, Dec. 26.

Biggest Xmas snowstorm in 50 ... of new, big

BOXOFFICE HIT!

'Song' Wow $47,000, 'Babes' 'One, Two' Rousing $22,000, les' Hot 29G, 'El Cid' Fine 16G

Chicago, Dec. 26.
f holiday blockbu... Fa... Ang...
lowed do...

L.A. Strong; 'Song' Whopping $40,000, 'El Cid' Boff 27G, 'Judgment' Great 26G, 'Lover' 22G; 'Story' 36G, 2d

Los Angeles, Dec. 26.
First ...
...ngs are up ...
...City ...

'Song' Paces Pitt Sockeroo $20,000

Pittsburgh, Dec. 26.
Strong ... duct, paced by
...

Songs' Giant 22G, T'ronto; 'Cid' 12G

Toronto, Dec. 26.
...lds out of school are helping
currently ... Newcomers in...

'Song' Boffola $18,000, St. L.; 'Kings' Loud 25G, 'Babes' Stout $17,000

St. Louis, Dec. 26.
...e boxoffice this stanza is
... heading for
...

l Boxoffice Survey

Helps Trade; 'Song' First, 'Babes' e 2d, 'Kings' 3d, 'Story' 4th

...y week crowds | "Errand Boy" (Par) will take
...of new, strong | ninth place. "Mysterious Island"
...om biz in key | (Col) ... the Top 10 list
...his ...

'Song' Lusty 17G, Philly; 'Cid' 15G

Philadelphia, Dec. 26.
Snow ... and sleet are sloughi...
this week ...

'Song' Mighty 18G, Denver; 'Time' 8G

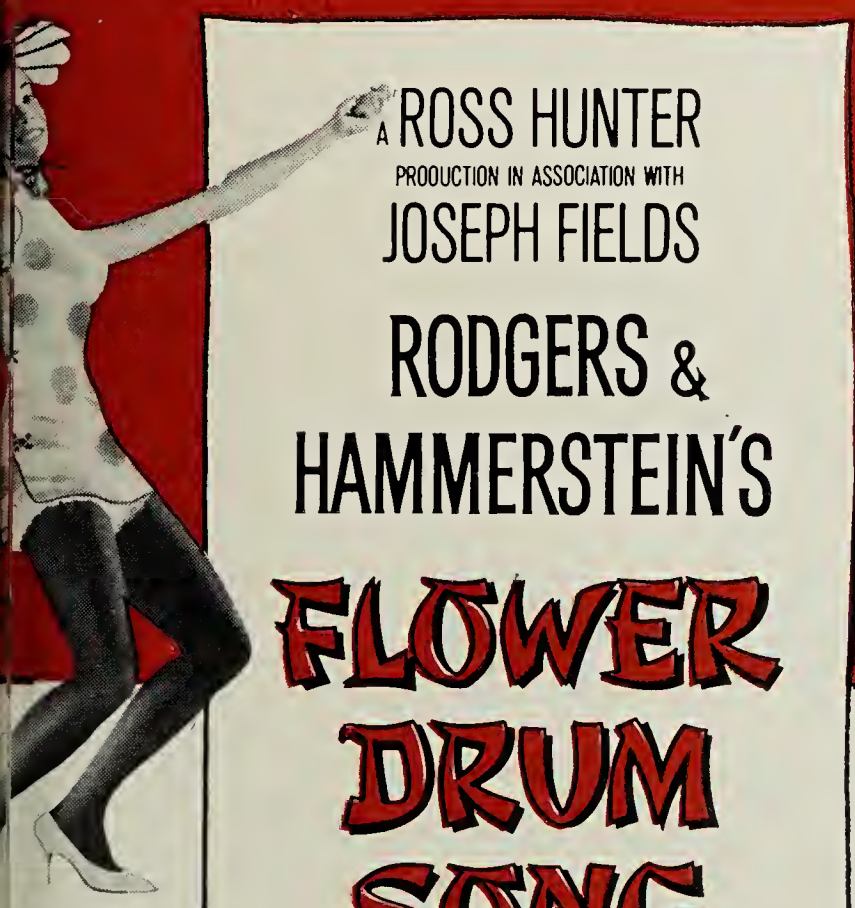
Denver, Dec. 28.
...lineup of new, strong fare
...

'SONG' SOCKO $14,000, SEATTLE; 'KINGS' 15G

Seattle, Dec. ...
...r of new ...

'SONG' GREAT $15,000, PROV.; 'BABES' HOT 14G

Providence, Dec. 26.
"Flower Drum Song" is getting
...joint ... most star...



A ROSS HUNTER
PRODUCTION IN ASSOCIATION WITH
JOSEPH FIELDS

RODGERS & HAMMERSTEIN'S

FLOWER DRUM SONG

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PETER WYNGARDE · MEGS JENKINS · with MICHAEL REDGRAVE as THE UNCLE · and PAMELA FRANKLIN · MARTIN STEPHENS · Executive Producer ALBERT FENNELL

The Trade Paper Read by Choice—Not by Chance

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JANUARY 10, 1962



HEADLINE HUNTER STRIKES AGAIN

DAVID SUSSKIND has been getting a lot of publicity recently —far more than he deserves. His latest bid for headlines came in a New York restaurant where he was supposedly generating press enthusiasm for his "Requiem For A Heavyweight," forthcoming Columbia release.

Susskind has discovered, like some others, that a quick way to break into print is by attacking theatre operators. He reasons that if attacking theatre operators is good, then attacking everybody is better yet. As a result, his latest diatribe is just about too much to stomach.

Susskind says, *"Exhibitors have no guts . . . they are lazy . . . and all an exhibitor wants to know is 'Who's in it?'"* He adds, *"If exhibitors are showmen, then I'm a Nero."* This New York-based Emperor of Rome also contributes, *"The exhibitor never gives you showmanship; he takes the press book and never does any work."* Susskind follows this harangue up with a blast at Hollywood, and finishes up by remarking that the press is "lousy."

Susskind talks like a big man and makes plenty of noise. His condemnation is sweeping, and like most generalizations slightly suspect. Let's examine the record in an attempt to find the source of this vitriol.

Susskind produced "Edge Of The City," which was released through MGM, a company that has to apologize to no one for its proven sales ability. This picture, starring John Cassavetes and Sidney Poitier, dealt with inter-racial problems. It was passed up, of course, by many southern situations and quite a few northern houses. However, MGM did get almost 7,000 playdates (pretty good salesmanship). Theatres did no business with the film. It could only be termed an unsuccessful release. When one compares this with "Gorgo," also an independent production handled by MGM, and realizes that "Gorgo" played more than 12,000 successful engagements, Susskind's showmanship suffers a bit. He criticises everyone but himself, but the public buys the tickets.

Columbia also has shown many times in the past that it knows how to sell pictures. When it came to handling Susskind's "Raisin In The Sun," the company could garner only a bit over 2,100 playdates. This picture, also starring Poitier, was an excellent film, but again the public was not interested. It would seem that when it comes to the important knack of gauging the public's entertainment tastes, Susskind is no genius.

Some time back, the press had itself a field day following an interview Susskind conducted on television with Soviet Premiere Nikita Khrushchev. Newspapers said he allowed himself to be used by Mr. K. and proved how little he knew of the subject he was discussing. His television sponsor withdrew, and as far away as London, the Times there remarked that he was no match for the wily Communist. He did, however, give Mr. K. a chance to cash in on considerable publicity. Nothing smart about this.

It is a virtue to speak your mind, even when you blast rather than praise, but to do so out of rancor or vindictiveness is far from admirable. Mr. Susskind appears to have a real talent for seeking revenge for his own mistakes. He conveniently forgets the benefits he received from the many exhibitors who took a chance and played his pictures.

Perhaps it would be well for him and other similar headline-hunters to remember that the knife can cut both ways. Exhibitors whom he has slashed today may not be so anxious to serve him playdates tomorrow.

CHANGES IN THE WIND?

THERE HAS BEEN much talk recently about the need for revamping present distribution systems due to fewer major releases, the high cost of producing pictures, and rising distribution expenses. Domestically, this has remained primarily talk, although it is true that just about every distributor is currently working with fewer people than heretofore.

Also, the great majority of national distributors are not handling their own shipping or inspection facilities today, having turned them over to a national shipping group. This is said to save considerable money.

Suggestions have been made (mostly as feelers) that exchanges be combined into one or more in each zone, with sales being made by one salesman for each group of theatres. This would take the place of the individual exchange system now operating throughout the country. As a matter of fact, in Canada and many places overseas, two or more distributors have combined their operations. This has been a mixed blessing. In many instances, it has resulted in delayed sales due to the forcing of pictures in blocks. Also, free access to the prices charged theatres by various companies is causing much dissension among the affected exhibitors.

How the Department of Justice would view this arrangement should it be adopted in this country is quite debatable. It is generally conceded that many salesmen are able to ascertain both grosses and film charges of competing companies.

As one former sales executive expressed it, *"They better not deny such knowledge on the witness stand or I'll be bringing cookies to them in jail for lying in court. I can prove it without the shadow of a doubt."*

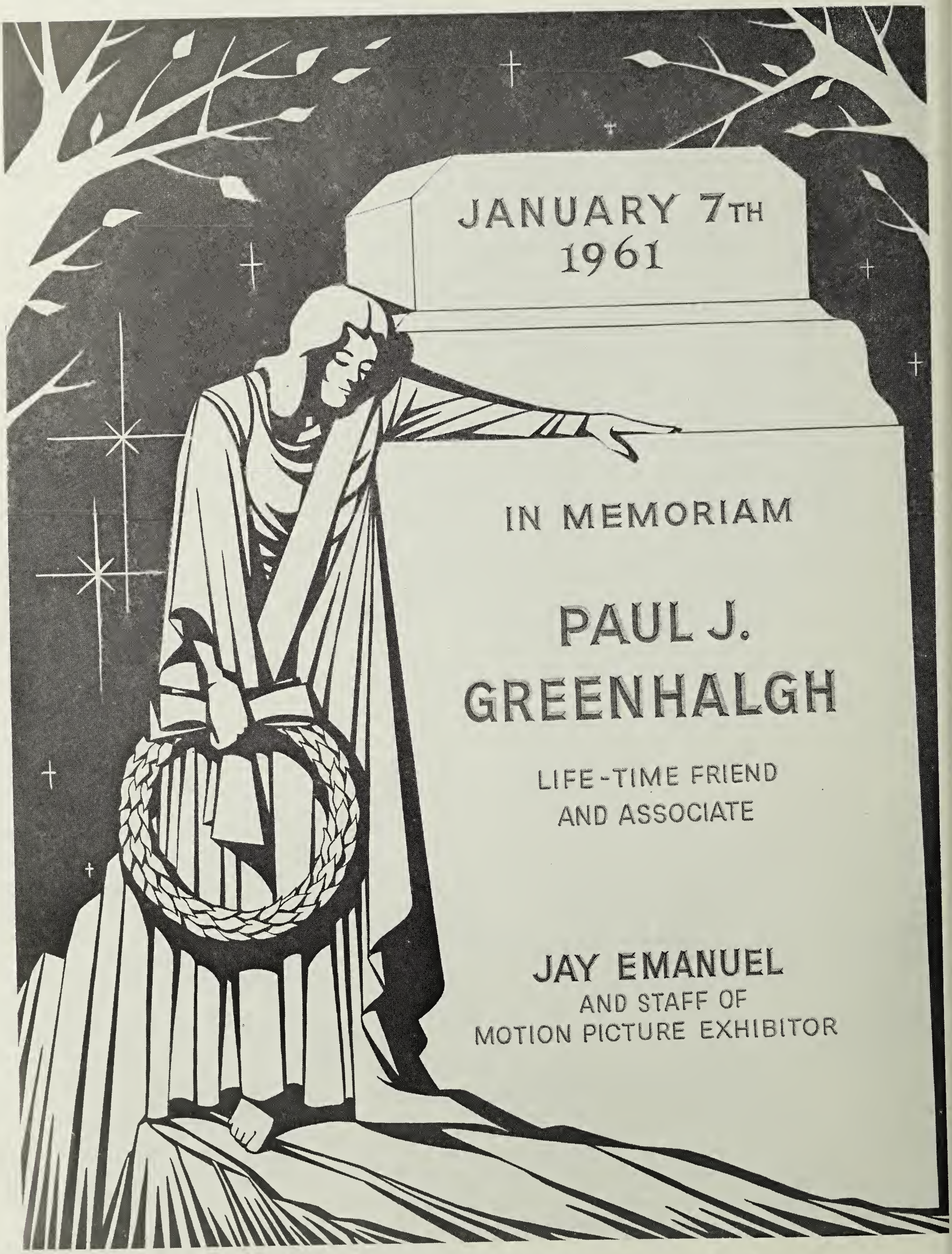
IT'S A FUNNY BUSINESS

AN OLD TIMER writes us: *"A large number of people came to my theatre and through their own stupidity thought the opposition's picture was playing. They never bothered to read the marquee or look at the displays. They marched in and then demanded a refund. Others asked me for a refund because my theatre was empty. What a business."*

We can only echo our friend's sentiment. His plight does point up the fact, however, that nothing generates big audiences like big audiences. Whatever that filmgoing "habit" of the past was, we could use it again in the future.

Maybe the answer for our troubled friend was to borrow his opposition's film. After all, he had already borrowed his opposition's audience.

It's a funny business.


JANUARY 7TH
1961
IN MEMORIAM
PAUL J.
GREENHALGH
LIFE-TIME FRIEND
AND ASSOCIATE
JAY EMANUEL
AND STAFF OF
MOTION PICTURE EXHIBITOR

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Suzanne Gail, was born to **Mrs. Harvey Matofsky** at Queen Charlotte Hospital, London, weighing eight pounds, two ounces. **Matofsky** is director of advertising and publicity for Morningside Worldwide Pictures.

A son, **Joseph B.,** was born to **Mrs. Bert Anshein** at Valley Hospital, Ridgewood, N. J. Father is **Bert Anshein,** national print booker, Embassy Pictures Corporation.

Obituaries

Oscar Althoff, 74, manager, Crescent, West Collingswood, N. J., for 15 years, and years ago manager, upstate Pennsylvania at Mahanoy City, and other spots, died after a lengthy illness. He is survived by a son, who lives in Florida.

William Canelli, 60, New Haven, Conn., film salesman for the past 15 years principally with RKO and Columbia, died at St. Raphael's Hospital of a heart attack.

Sam Koplar, early theatre owner in St. Louis and later the owner of the Chase and Park Plaza Hotels, died of a heart attack at 73. Koplar and his wife owned the old Globe Theatre and nine other houses before leaving the theatre business to devote full time to hotel interests. For the past several years, the MITO covention has been held at the Chase.

Robert A. Maguire, 66, auditor of exchanges for Warner Brothers, died of a heart attack at his Boonton, N. J., home. He had been with Warners since 1926 and for four years prior to that with First National Pictures. He is survived by his wife.

Thomas F. O'Shaughnessy, 50, former Ohio state senator who was a leading proponent of film censorship in the Ohio Legislature, died in Columbus. He was a member of the 1959-60 legislative session and was defeated for re-election a year ago.

Edward M. Saunders, 75, veteran of the industry associated with MGM as assistant general sales manager from 1943 until his retirement in 1958, died. Before that he was western division sales manager. His film career dates back to 1906. He is survived by his widow, a daughter, and two sons. He formerly resided in Bronxville.

Norman C. Sheehan, one of the four brothers associated with the old Fox Films Corporation, died in Miami, Fla., where he had lived since retirement. The body was brought to Buffalo and burial was in United German and French Cemetary, Pine Hill. Sheehan was in charge of advertising in the Buffalo exchange of Fox Films for many years. His brother, **Winfield R.,** who died in 1945, was general manager and executive vice-president of Fox Film. Another brother, **Clayton P.,** who lives in New York, was general manager of the foreign exchange, while a fourth brother, **Howard J.,** of Los Angeles, was a Fox Film vice-president. Norman was born and educated in Buffalo.

Ralph H. Simpson, 61, owner-operator of theatres in Gastonia since 1922, died in a Pittsboro, N. C., clinic. He had been in failing health for several years. Survivors are his wife, his father, and stepmother, two daughters, two sisters, and three grandchildren. In recent years he leased his theatre holdings and was not active in the management of the business.

Harry V. Smith, 73, retired vice-president and general manager, Western Massachusetts Theatres, Inc., died at Springfield, Mass., hospital. He joined Goldstein Brothers in their penny arcade business in 1907, working for them in Springfield, Holyoke, Hampton Beach, and Savin Rock. He joined them as an exhibitor back in 1909.

Floyd Stalls, 47, city manager, Fabian Theatres in Richmond, Va., died suddenly after a short illness.

Roland G. Taylor, Sr., 60, Dallas distributor for MGM for 35 years, died while on a fishing trip near Uvalde, Tex. He had moved to San Antonio six years ago. Taylor is survived by his wife, a son, and two grandchildren.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 8

Film Review Board Starts Obscenity Hunt

COLUMBUS, O.—The new film review board of the city will use ratings of the Interfaith Committee for Better Entertainment as it begins searching for films that violate anti-obscenity laws. The board will begin functioning in January.

R. Patrick West, chairman of the board, said that when the Interfaith Committee reports that a movie being shown is probably obscene, he will assign five members of the 15-member board to view it. West added that the board will operate on the same procedure on the basis of complaints from private citizens.

A sub-chairman will be named to head the five - member sub - committee each time a movie is to be viewed, West said. The five members will look at the movie individually or as a group. If a majority of the five believe the scenes of the movie violate city or state anti-obscenity laws, the group will ask police to prosecute the theatre operator.

City Prosecutor Bernard Chupka told the board that in order to get a case to stand up in court, all five members of a viewing group should be in agreement that a violation of the law exists. Chupka pointed out that a split vote by five members of the board would weaken a case in court.

Ed McGlone, RKO city manager, is the sole industry representative on the board.



James M. O'Connell, Glen Cove attorney, right, looks on as Salah M. Hassanein, president, Skouras Theatres Corporation, signs a contract for O'Connell to build the new Skouras theatre in Oyster Bay, Long Island, N.Y.

BROADWAY GROSSES

Holdovers Maintain Strength

NEW YORK—With all hold-over product, the Broadway first runs continued okay last week-end.

"THE SECOND TIME AROUND" (Fox). Paramount reported $25,000 for the third week.

"BABES IN TOYLAND" (Buena Vista). Radio City Music Hall, with stage show, reported $96,000 for Thursday through Sunday, with the fourth and last week sure of $145,000.

"THE ROMAN SPRING OF MRS. STONE" (WB). Capitol claimed a $31,000 second week.

"KING OF KINGS" (MGM). Loew's State stated the 13th week was $24,000.

"SUMMER AND SMOKE" (Paramount). DeMille reported the eighth week was $10,000.

"EL CID" (Allied Artists). Warner did $36,000 on the fourth week.

"POCKETFUL OF MIRACLES" (United Artists). Victoria stated that the third week was $17,500.

"ONE-TWO-THREE (United Artists). On the third week, the Astor did $38,000.

"WONDERS OF ALLADIN" (MGM). Forum claimed the third, and last, week at $9,000.

"THE INNOCENTS" (20th-Fox). Criterion reported the second week at $20,400.

"WEST SIDE STORY" (United Artists). Rivoli did $40,000 on the 12th reserved seat week.

Legion Lauds "Whistle"

NEW YORK—"Whistle Down The Wind," the Pathe-America release classified by The National Legion of Decency in Class A, Section 1 (Morally Unobjectionable for General Patronage), has been given a special accolade, it was announced by the Roman Catholic reviewing organization.

The observation accompanying the recommendation is as follows:

"An allegory which draws a significant parallel to the Passion of Christ, this charming British drama is the story of a group of children who befriend a criminal they believe to be the Savior returned to earth. Delightfully enacted by Hayley Mills and a fine supporting cast, the film glows with the simple faith of these children and is highly recommended by the National Legion of Decency as superior entertainment to every movie-goer."

Loew's Revenue Rises

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the first quarter ended Nov. 30, 1961, of the current fiscal year, gross revenues amounted to $10,350,000. After providing for income taxes of $561,000 and depreciation of $764,000, a net income of $528,400, equal to 20 cents per share of common stock, was realized.

For the comparable period last year, gross revenues amounted to $9,890,000 and after providing for $492,000 for income taxes and $718,000 for depreciation, a net income of $403,800, equal to 15 cents per share of common stock, was realized.

★ ★ UNIVERSAL ★ ★
PICTURES COMPANY
DURING ITS
GOLDEN ★ ★ ★ ★
ANNIVERSARY
CELEBRATION
★ ★ ★ HONORS ★ ★ ★

Universal International®

1912

1962



MILTON R.
RACKMIL
★ ★ ★ WITH A ★ ★ ★
PRESIDENTIAL
SALES DRIVE
JAN. 1 - JUNE 30
★ ★ ★ ★ AND ★ ★ ★ ★
UNIVERSAL
PROUDLY
LAUNCHES ITS
GOLDEN
JUBILEE
YEAR ★ ★ ★ ★ WITH
AN ARRAY OF
OUTSTANDING
ATTRACTIONS
★ ★ ★ ★ ★ ★ ★ ★ ★ ★

50th ANNIVERSARY

Universal International

KIRK DOUGLAS
LAURENCE OLIVIER
JEAN SIMMONS
CHARLES LAUGHTON
PETER USTINOV
JOHN GAVIN
and **TONY CURTIS** as Antoninus
in
"SPARTACUS"
Screenplay by Dalton Trumbo
Directed by Stanley Kubrick
Produced by Edward Lewis
A Bryna Production in
Technicolor®

A ROSS HUNTER
PRODUCTION IN ASSOCIATION
WITH JOSEPH FIELDS
RODGERS AND HAMMERSTEIN'S
"FLOWER DRUM SONG"
In Color and Panavision • starring
NANCY KWAN
JAMES SHIGETA and
MIYOSHI UMEKI

Screenplay by Joseph Fields
Music by Richard Rodgers
Lyrics by Oscar Hammerstein 2d
Directed by Henry Koster
Produced by Ross Hunter

ROCK HUDSON
DORIS DAY
TONY RANDALL in
"LOVER COME BACK"
In Eastman Color • co-starring
EDIE ADAMS and
JACK OAKIE

Written by Stanley Shapiro and
Paul Henning
Directed by Delbert Mann
Produced by Stanley Shapiro and
Martin Melcher
Executive Producer Robert Arthur
A 7 Pictures Corporation—
Nob Hill Productions, Inc.—
Arwin Productions, Inc. Picture

GREGORY PECK
ROBERT MITCHUM
POLLY BERGEN in
"CAPE FEAR"
co-starring
LORI MARTIN and
BARRIE CHASE

Screenplay by James R. Webb
Directed by J. Lee Thompson
Produced by Sy Bartlett
A Melville-Talbot Production

"THE DAY THE EARTH CAUGHT FIRE"
starring
JANET MUNRO
LEO McKERN
and introducing
EDWARD JUDD

Produced and Directed by Val Guest
A Val Guest Production

TONY CURTIS in
"THE OUTSIDER"
co-starring
JAMES FRANCISCUS

Screenplay by Stewart Stern
Directed by Delbert Mann
Produced by Sy Bartlett

KIRK DOUGLAS in
"LONELY ARE THE BRAVE"
co-starring
GENA ROWLANDS
WALTER MATTHAU
MICHAEL KANE

Screenplay by Dalton Trumbo
Directed by David Miller
Produced by Edward Lewis
A Joel Production

CARY GRANT
DORIS DAY in
"THAT TOUCH OF MINK"
in Color • co-starring
GIG YOUNG

Written by Stanley Shapiro and
Nate Monaster
Directed by Delbert Mann
Produced by Stanley Shapiro and
Martin Melcher
Executive Producer Robert Arthur
A Granley Company—
Arwin Productions, Inc.—
Nob Hill Productions, Inc. Production

ROCK HUDSON
BURL IVES in
"THE SPIRAL ROAD"
in Color • co-starring
GENA ROWLANDS

Screenplay by John Lee Mahin and
Neil Paterson
Directed by Robert Mulligan
Produced by Robert Arthur

"PHANTOM OF THE OPERA"
in Color • starring
HERBERT LOM
and
HEATHER SEARS

Directed by Terence Fisher
Produced by Anthony Hinds
A Hammer Films Production

MONTGOMERY CLIFT
SUSANNAH YORK
LARRY PARKS
SUSAN KOHNER in
"FREUD"

Produced and Directed by
John Huston
A JOHN HUSTON PRODUCTION



20th-Fox Launches Skouras Tribute

World-Wide Celebration Honors 20th Anniversary As Company Plans Release Of Strong Film Lineup

NEW YORK—The entire 20th Century-Fox organization is launching "an inter-corporate world-wide celebration in honor of Spyros P. Skouras on the 20th anniversary of his presidency in order to show him our appreciation and loyalty," general sales manager C. Glenn Norris and Emanuel Silverstone, vice-president and general sales manager of 20th's International Corporation announced. Silverstone joined in the announcement on behalf of International Corporation President Murray Silverstone, who is in Europe.

William C. Michel, executive vice-president of the company, has volunteered to serve as world-wide chairman during the 13-week celebration which commenced Jan. 1. He will oversee all aspects of the celebration, both domestic and foreign. Michel, who initiated the Skouras celebration, is expected to travel throughout the country, and perhaps abroad, to coordinate the efforts of all participating divisions.

Norris emphasized that this tributary celebration is honoring Skouras for his "magnificent service to the motion picture industry, the public and 20th Century-Fox." He also said that the company's product to be released during this three-month period has "the greatest potential 20th Century-Fox has ever offered the motion picture industry. I believe neither we nor any other company in the industry's history has ever had so many strong potential pictures in so short a period of time."

The 13 week celebration will provide the organization with a continuing momentum which will carry through to the end of the year, thus fulfilling the drive on all of 20th's fronts, Norris declared.

In launching the celebration campaign, Norris spoke with all of 20th's 38 branch managers on a nationwide telephone hookup, stressing that the branches—collectively and individually—can contribute substantially to the success of the three-month drive.

Named domestic chairman of the celebration was Martin Moskowitz, executive assistant general sales manager. The sectional captains include Tom McCleaster, southern and western branches; Robert L. Conn, Atlantic and mid-western branches; Peter Myers, Canadian branches; Abe Dickstein, New England and eastern branches; and Clayton P. Pantages, overall advertising coordinator. Herb Jaffey, international publicity director, will serve as drive captain for International and Inter-America organizations.

Selected as field captains are Morris Sudmin, Los Angeles-San Francisco; Kenneth O. Lloyd, Salt Lake City, Seattle, Portland, Denver, Kansas City; William Briant, New Orleans, Jacksonville, Atlanta, Charlotte; Dan Coursey, Memphis, Oklahoma City, St. Louis; Sam Diamond, Philadelphia, Washington, Pittsburgh; Jack Lorentz, Milwaukee, Minneapolis, Des Moines, Omaha; Al Levy, Boston, Buffalo, New Haven, Albany; Bob McNabb, Detroit, Cleveland, Cincinnati, Indianapolis.

The domestic distribution department for the next three months will concentrate its efforts on six major productions including "Tender Is The Night," "The Innocents," "Satan Never Sleeps," the recently-completed Rodgers and Hammerstein's "State Fair," "Bachelor Flat," and the reissue of "The King And I."

Each of 20th's branches, Norris said, will book the pictures so that every film will realize its full potential from a maximum of playdates.

For the world market, Murray Silverstone, 20th Century-Fox International Corporation president, is currently in Europe meeting with foreign managers to set plans in accelerating the campaign abroad. 20th's International Corporation, during the three-month period, will release a minimum of five major attractions—three of which are oustanding box-office successes domestically. The successful trio includes "The Hustler," "The Comancheros," and "The Second Time Around." Also set for international distribution is "The Innocents." The fifth production is "Tender Is The Night."

All of 20th's 1962 product will be completed within the celebration period, with the exception of Darryl F. Zanuck's D-Day epic, "The Longest Dav," which he is currently producing in France, according to Peter Levathes, executive vice-president in charge of production.

(*Continued on page 22*)

Oregon High Court Rules Censor Law Unconstitutional

PORTLAND — The Oregon Supreme Court has ruled that the censorship statute here is in violation of the First and Fourteenth Amendments to the United States Constitution.

City officials, declaring that the Supreme Court could not hear an appeal of Nancy Welch, Guild Theatre manager, unless a constitutional question were raised, caused the high court to modify its earlier decision.

The Guild manager was arrested earlier for showing "The Lovers."

Fine Purchases 13 Shor Cincy Theatres

CINCINNATI—Marshall H. Fine, president of Allied States Association, has purchased the Shor interests in the S and S theatre chain in the Cincinnati area, comprising 13 theatres. Acquisition of this group increases the Associated Theatres circuit to 35 theatres. M. S. Fine and Leroy Kendis are partners with Marshall Fine in Associated Theatres, which has theatres throughout the greater Cleveland and northern Ohio area, plus a drive-in in Adrian, Mich.

In commenting upon this deal, Marshall Fine stated, "I am most enthusiastic about the outlook for the movie industry for both 1962 and the future, and look forward both to operating these theatres, and to further expansion wherever possible. I believe theatre grosses will continue in their upwards trend and anticipate 1962 especially to be a great year for the industry."

The recently-acquired additions to the Fine circuit are Dixie Auto Cruise-In, Esquire Art, Forest Auto, Hyde Park Art, Keith Theatre, Twin Drive-In, Woodlawn Drive-In, West Hills, and Westwood, all in the greater Cincinnati area; the Ramona and Valley drive-ins, Hamilton, Ohio; and the Colonial and Paramount, Middletown, Ohio.

Cinema Lodge Fetes Kramer

BOSTON—Cinema Lodge, B'nai Brith, has chosen Stanley Kramer, producer-director of "Judgment at Nuremberg," to receive their "Man of the Year" award. Previous recipients of the award were Jimmy Durante, Joseph E. Levine, Steve Broidy, and Herman Rifkin.

William Kumins, president of Cinema Lodge and branch manager of Warner Bros. here, announced that the chapter will sponsor the New England premiere of "Judgment" at Ben Sack's Saxon on Feb. 13. The same day, a testimonial luncheon will be held in honor of Kramer.



Making the announcement of the Spyros P. Skouras 20th anniversary celebration at 20th-Fox are Martin Moskowitz, executive assistant general sales manager and "Domestic Chairman" for the celebration; C. Glenn Norris, general sales manager; Charles Einfeld, vice-president, advertising, publicity and exploitation; and Emanuel Silverstone, vice-president and general sales manager of 20th's International Corp.

MGM's Siegel Quits Studio Chief Post

HOLLYWOOD—In a joint statement made by Joseph R. Vogel, president of Metro-Goldwyn-Mayer, and Sol C. Siegel, vice-president in charge of production, an announcement was made that Siegel has requested to be relieved of the overall responsibilities for MGM productions in order to return to personal independent producing for MGM.

Siegel will continue to work on those pictures now in completion stages before actively starting his personal producing activities.

Previous to taking over as studio head in 1958, Siegel produced independently for MGM such pictures as "High Society," "Les Girls," "Some Came Running," "Home From the Hill," among others.

"This was not a sudden decision," Siegel said. "It was reached only after many weeks of careful consideration and several discussions with Mr. Vogel. I arrived at the conclusion that my greatest satisfaction is in the personal creating and producing of individual motion pictures.

"As head of production, with many pictures to follow through on, I do not have time to enjoy the closer association with the individual creative artists.

"My association with everyone at MGM has been a rewarding one from the standpoint of accomplishment and I am grateful that new arrangements have been agreed upon."

Vogel said: "Under Mr. Siegel's banner MGM has completed, or has in production the finest inventory of pictures any company has ever had.

"Heading this list of attractions to be released world-wide during the next year are: 'The Four Horsemen of the Apocalypse,' 'How the West Was Won,' "Mutiny on the Bounty,' 'Sweet Bird of Youth,' 'Light in the Piazza,' 'All Fall Down,' 'The Horizontal Lieutenant,' 'King of Kings,' 'Two Weeks In Another Town,' and 'Billy Rose's Jumbo.'

"In addition to these pictures, the 12 top producers in an exclusive association with MGM have in preparation more than 30 properties that are scheduled for production in the next 12 months.

Youngstein Accepts Cinerama Post; Heads New Cinemiracle Subsidiary

"West Side Story" Tops N.Y. Critics Award Vote

NEW YORK — The New York Film Critics award for the best motion picture of the year has been given to "West Side Story," the first musical film ever to receive the award.

Other honors went to "La Dolce Vita," best foreign film; Sophia Loren, best actress, for her performance in "Two Women"; Maximilian Schell, best actor, for his performance in "Judgment at Nuremberg"; Robert Rossen, best director, for 20th-Fox's "The Hustler"; "Judgment at Nuremberg," best screenplay.

The awards, to be presented Jan. 20 at Sardi's Restaurant here, were voted on by 16 motion picture critics of eight metropolitan New York Newspapers.

COMPO Plan For "Bachelor"

CINCINNATI — "Bachelor Flat," second picture to be promoted in the Cincinnati exchange area under the COMPO merchandising plan, is set to start its playoff Jan. 10, Charles E. McCarthy, executive vice-president of COMPO, revealed. "Pocketful of Miracles" was the first picture promoted in the Cincinnati area under the COMPO plan, and gratifying grosses were reported.

Seventy-one theatres to date have indicated that they want to participate in the area promotion of "Bachelor Flat". These include all key situations and other important theatres in the tri-state exchange territory. The picture will play off in successive waves through January and February. A minimum of 20 prints will service the COMPO dates.

In addition to cooperating with participating exhibitors in over-the-normal-budget newspaper and radio campaigsn on the local level, 20th Century-Fox has scheduled a tv-spot campaign to emante from Cincinnati, Dayton and Columbus. This campaign is to be paid for 100 per cent by the distributor. It will coincide with the first-run engagements.

NEW YORK—Nicolas Reisini, chairman of the board and president of Cinerama, Inc., announced that Max E. Youngstein has assumed the position of executive vice-president of Cinerama, Inc. He also becomes president of Cinemiracle International Pictures, Inc., a recently-formed Cinerama subsidiary.

Reisini emphasized that, due to Youngstein's wide scope of knowledge and experience in the motion picture field and in related fields of entertainment, his services to Cinerama, Inc. will be invaluable.

"In line with the policy which Cinerama, Inc., has pursued since the new management took over, diversification of Cinerama, Inc., is going on from within the company, and the activities of Cinerama, Inc., are being geared towards the fields proper to the main occupation of the company," Reisini noted.

"The definite decision of the company to go into the consumer market with its recently-developed unique Cinerama still camera; the development of a single lens system; the activities of the company in the field of 'space films,' for which the company has developed a special lens, camera, and projector (which will be utilized in the U. S. Government Spacearium space film project for the Seattle World's Fair, 1962), all this necessitates our having a man who will be able to take the second-rank position in the company and be active in it." Reisini said he considers the decision of Youngstein to come to Cinerama is a very significant one and a further proof that Cinerama has all the ingredients of a company with a great future.

Youngstein then stated: "After my decision was made to leave United Artists Corporation, a company with which I have been connected since February, 1951, for months I have been busy analyzing different situations offered to me in the entertainment field.

"After most careful consideration and analysis, I have decided to join Cinerama, Inc., because I firmly believe that this company, with its dynamic management, its new ideas in the motion picture field, coupled with a highly developed research-and-development department which is quite unique in the motion picture field, and its decision to serve the entertainment market in its different facets, has excited my imagination and made me accept their offer.

"By the way, I must add that for many years I have followed the activities and progress of the Cinerama process and the company with respect and admiration."

TOA's Stembler Sees Better 1962; Urges More Industry Cooperation

ATLANTA—The following statement was issued at year's end by John H. Stembler, president of Theatre Owners of America:

"Exhibitors of our country will ring out 1961 as another of the difficult transitional years, when despite a continued acute shortage of product which affected all their activities, most were still able to hold their own or finish the year with grosses slightly better than 1960's, and with attendance gaining just a little over the preceding year.

"I believe most of them feel as I do about 1962—that there is reason for cautious hope for still further improvements:

"Hollywood's production figures indicate some small gain over 1961's very meager 230 releases is possible.

"Exhibition's own ACE Films could get underway in the year ahead, with material affect upon production.

"TOA will take positive action to try and prove to Hollywood that money can be made by major releases in non-holiday periods.

"Pay tv is still not in operation in the United States, and there is nothing to indicate that it could get underway in any appreciable force in 1962 so long as our active opposition continues.

"Our record in combatting censorship is good enough to hope our momentum will be sustained in 1962.

"Our great hope for 1962 is that further real progress can be made towards industry cooperation. It behooves production and distribution, for their own self-enlightened interest, to work more closely with exhibition. Exhibition in turn must act in an equally responsible and cooperative manner in seeking solutions to our industry's problems. This cooperation shall be a keynote of TOA's program for the year ahead, as we continue to work for a more prosperous industry."

UA Art Boss Retires

NEW YORK—Herbert Jaediker, United Artists art director, retired recently after nearly 30 years of service with the film company, it was announced by Fred Goldberg, UA executive director of advertising, publicity, and exploitation. Following a well-earned vacation, Jaediker plans to make Sunday painting a daily hobby.

Jaediker, who was born and educated in New York, entered the motion picture industry in 1915 as art director for the old Fox Film Company, a post he held for 12 years. During the next four years, 1927-1931, he did extensive free-lancing, with United Artists as a major account. In 1931 he teamed up with George Harvey to organize the Harvey-Jaediker Art service. A year later he joined United Artists, assuming the position of art director.

NT&T Theatre Operations In Black As Klein Predicts Bright Future

BEVERLY HILLS, CALIF.—National Theatres and Television, Inc., earned $837,431, or 30 cents a share, from operations in fiscal 1961. However, this profit was more than offset by establishment of a reserve for possible loss on its investment in National Telefilm Associates, Inc.

The NTA reserve on the basis of preliminary figures now available, amounted to approximately $7,700,000, so that the loss for the year will be about $6,900,000.

Total revenues amounted to $43,849,109 in the year ending Sept. 26, 1961. Included was a net gain of $32,943 from disposition of properties.

From the standpoint of its basic business—operation of the nation's second largest theatre circuit—National Theatres & Television was restored to profitability. In the previous fiscal year on a comparable basis, the company had a loss from operations of $888,263, so that its operational net income is $1.7 million higher.

In 1960 there were unusual gains from property dispositions and earnings of broadcasting stations subsequently disposed of totaling $1,860,000, a previous writedown for possible loss in National Telefilm and other special items. As a result, the 1960 net loss amounted to $3,088,693 on revenues of $46,543,910.

Eugene V. Klein, who became president of the company on March 20, 1961, said:

"Three years ago an investment was made in National Telefilm that led to a heavy drain on the earnings of National Theatres and Television, Inc. Consistent with conservative accounting practice, this year's provision scales down the investment on our books to an indeterminable value, stated at one dollar. This is the end of such drains, and substantial recoveries are possible."

National Theatres operated 213 theatres at the year end. With the business again earning a profit, Klein said the company has been restored to a position that promises both internal growth and growth through suitable acquisitions.

Klein said his nine months in office has so far been devoted to removing National Theatres from unprofitable situations, to promotional efforts that would enlarge theatre revenues, and to economies in operations.

On other matters, he said "In September, we completed the blueprint of a three-year program that will improve and expand our theatre circuit.

"After a decade of maximum competition from television, our theatres have proved that they can overcome this competition and earn a net profit.

"Your company, over a period of years, has been altering the composition of its circuit of theatres in line with population shifts and a nation-wide change in audience choice of theatre locations.

"In the past fiscal year, we acquired drive-in theatres by purchase or lease at Topeka, Kans., Littleton (Denver), Colo., and La Verne, Calif. We built a new conventional theatre in Boulder, Colo.

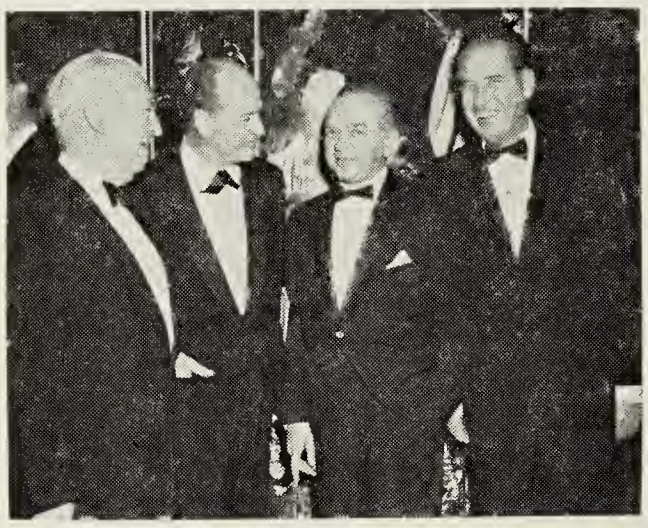
"In 1960, the company reduced the number of its operating theatres from 251 to 220. In this past year, we dropped 11 non-profitable or marginal operations and added four theatres, bringing our year-end total to 213.

"In this relatively small change in our theatre total in 1961 as contrasted with major reductions in past years, there is indication that this necessary change in the circuit has reached a leveling off phase.

"Completed and opened on Dec. 21, 1961, near Phoenix, Ariz., was a $600,000, 1,050-car capacity drive-in, the Thunderbird. While other drive-ins have been acquired by purchase, this is the first that we have constructed. Ultra-modern in facilities, the Thunderbird has a screen 114 x 55 feet, is paved throughout, and has an advanced-design, air-conditioned snack bar.

"The motion picture industry has been showing enthusiasm unequalled for more than a decade. As a symbol, premieres of new pictures are regaining the verve and attention of an earlier era. The source of this is the steadily improving quality of the movies being produced.

"Revenue from theatre attendance is continuing to hold its own. On that basis, and in view of the sounder position of your company, I am fully confident of successful results in 1962."



Seen at the recent Los Angeles premiere of "El Cid" Carthay Circle, were left to right, Steve Broidy, Allied Artists president; Anthony Mann, director; Samuel Bronston, producer in association with Dear Film Production; and Robert W. Selig, National Theatres vice president in charge of operations.

Chicago Censor Law Passed By Council

CHICAGO—The city administration's new censorship ordinance was pushed through City Council recently by a vote of 39 to three.

The ordinance authorizes the police commissioner to appoint a six-member review board, with the appearance of three constituting a quorum for reviewing films. The mayor is similarly authorized to appoint a five-member appeals board.

The three dissenting votes were cast by Alderman Morris Hirsch, Democrat; Alderman Jack Sperling, Republican; and Alderman Leon Despres, Independent.

Two amendments were incorporated with the ordinance. One exempted newsreels, and the other omitted the phrase "or otherwise unsuitable for children." Both changes apparently were made to strengthen the law for future tests in court.

Alderman Michael Bohlen suggested that the fact supporters of the ordinance made last-minute changes was proof of its hasty preparation.

N.C. Indie Exhib Suit Charges Monopoly

RALEIGH, N.C.—The former operator of the Colony, an independent house, has filed a suit in U. S. District Court here seeking damages of $750,000 from a dozen theatre and distribution companies which he contends unlawfully combined and conspired to "restrain and monopolize interstate commerce and trade in films."

The plaintiff, James Seago, alleges the defendants made it practically impossible for him to obtain top rate films until after they had been shown in other Raleigh houses.

Defendants to the action are North Carolina Theatres, Inc., which operates the Ambassador, Varsity, and Tower, Raleigh; Consolidated Theatres, Inc., operator of the Village and the Forest; and Key Theatres, Inc., which operates the State; Wilby-Kincey Service Corp., Howco Productions Inc., Paramount Film Distributing Corp., Metro-Goldwyn-Mayer, Inc., 20th Century-Fox Film Corp., Universal Film Exchanges, Inc., Warner Brothers Pictures Distributing Corp., United Artists Corp., and Allied Artists Southern Distribution Corp.

Seago managed the Colony until he resigned in January, 1961. Current manager of the Colony is Stan Schneider.

The plaintiff in the suit alleges the defendants used methods of distributing and exhibiting films which tried to limit and control film showings, that the producer-controlled houses have been favored by the distributors, and that other houses in Raleigh have been given a "substantial monopoly" of the right to get the best motion pictures and to exhibit them. He said that as manager of an independent house, he was unable to get top films until other first-run houses in Raleigh already had played them except for a few films which he managed to rent by competitive bidding. He said that when he did finally manage to get top films from the defendant distributors, they were relatively old and had little value or public appeal.

The suit alleges that the distributors named defendants in the suit distribute "practically the only films having any commercial value," that "the films distributed by other companies have been of an inferior quality," and that "a regular supply of films of the defendant distributors is essential for every theatre."

The alleged combination and conspiracy of the defendants made it practically impossible for him to get the best movies on a first-run basis and as a result he became "financially embarrassed" and unable to pay his obligations after losing profits and sustaining other losses, the plaintiff contends. He asks a judgment of $750,000 damages, plus attorney's fees and other costs.

Raphel To Fox Post

NEW YORK—Murray Silverstone, president of 20th Century-Fox International Corporation, announced the appointment of David Raphel as home office representative in charge of Europe and the Middle East. He will be the link between the home office and the European Continent.

Assistant to the sales manager for France in 1950, Raphel was appointed in 1951 assistant to the general manager in Italy. Named general manager in 1954 of 20th-Fox in Holland, he returned to France in 1957 as assistant to the continental European manager. In May, 1959, he was appointed manager of 20th Century-Fox TV International for Europe and the Middle East.

In all
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The Action Starts in February!

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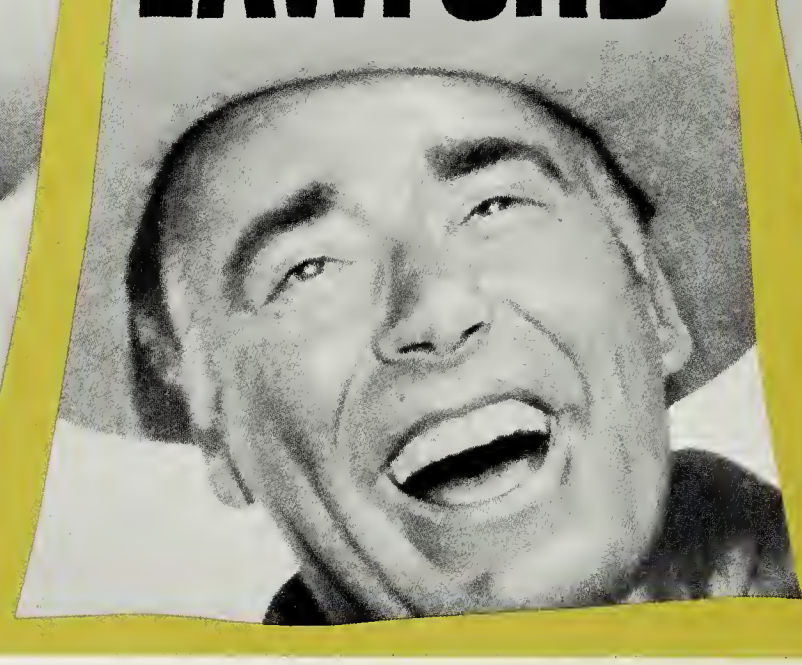
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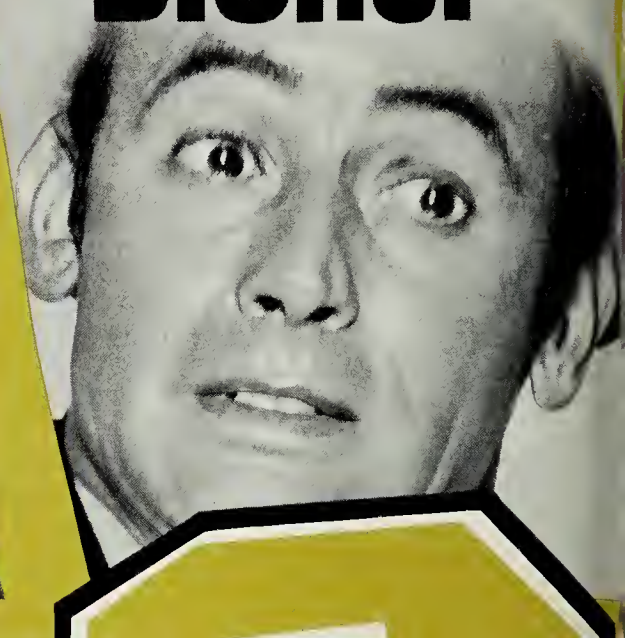
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HENRY SILVA RUTA LEE BUDDY LESTER / INTRODUCING THE CROSBY BROTHERS PHILLIP, DENNIS and LINDSAY

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El Paso Exhibitors Join Classification Plan

EL PASO, TEXAS—Shortly after the first of the year, a film rating service will be established in El Paso in which local exhibitors and the women's Chamber of Commerce subcommittee will cooperate. The decision to provide information on motion pictures came after several meetings between the local theatremen and the women's organization. The women emphasized that their efforts to obtain a classification system did not constitute a movement to introduce "censorship" in the community.

The local daily newspapers will publish the ratings of the motion pictures each week. The ratings will rate pictures as to their suitability for adults, mature young people, and children. The Chamber committee at first wanted ratings to be determined solely on information given in the Consumers Union publication, but finally agreed that opinions expressed in Parents' Magazine, trade publications of the motion picture industry, and the Texas Board of Review also would be used in establishing the ratings.

The classification committee is to be composed of the following local theatremen: Jack J. Vereen, city manager of Lone Star Theatres; Bill Chambers, resident manager, Interstate's Plaza Theatre; and Ralph Calderon, owner, Colon, Valley, and Crawford. Other exhibitors who participated in the meetings were William Burke, manager, Fiesta Drive In, and Jim T. Carty, manager, Del Norte Drive-In.

The theatremen declined to take immediate action on an effort on the part of the women to have the exhibitors abide by a "code of ethics" presented at the first meeting between the two groups. The theatre operators said they were not yet ready to subscribe to the code without further study. A major drawback to such an agreement was one of the provisions which calls for the theatremen to agree to a clause, "We will not show objectionable scenes in trailers (previews) of coming attractions on a family bill of fare."

Col. Declares Dividend

NEW YORK—The board of directors of Columbia Pictures Corp. declared the regular quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company payable Feb. 15 to stockholders of record Feb. 1.

Integration Of City-Owned Theatre Favored By N.C. Mayor's Committee

Mich. Exhibs Oppose Legalization Of Bingo

DETROIT—Milton H. London, president of Allied Theatres of Michigan, and David Newman, general counsel for the exhibitor organization, represented Michigan exhibitors before the State Constitutional Convention in opposition to proposed legalization of bingo and lotteries.

Article V, Section 33 of the present State Constitution specifically prohibits lotteries, which the Courts have interpreted to include bingo. A Constitutional Convention has been called to re-write the Michigan State Constitution, and the Committee on Legislative Powers is considering a number of proposals to strike out of the Constitution the prohibition against gambling or to amend the Article to permit bingo and lotteries if conducted by charitable or fraternal organizations.

Veterans organizations are the principal advocates of legalizing bingo and lotteries, while church and civic groups are opposed. London and Newman cited both economic and moral factors in requesting that Article V Section 33 be retained without amendment in the proposed new Constitution.

Cooper Rejoins Para.

NEW YORK—Saul Cooper has been appointed national publicity coordinator and liaison between studio and home office advertising and publicity departments, it was announced by Martin Davis, director of advertising and publicity for Paramount.

Cooper resigns from his position at 20th-Fox, where he directed national media publicity for important up-coming productions, including "Cleopatra" and "The Longest Day."

At Paramount, Cooper will work under the direction of Martin Davis and coordinate activities between Herb Steinberg, studio publicity manager, and Nick Mamula, New York publicity manager.

Prior to his post at Fox, Cooper was assistant publicity manager at Paramount.

DURHAM, N.C.—The Mayor's Committee on Human Relations issued a statement declaring that a "serious question of law" is involved in the question of whether a motion picture theatre operating in a building leased from the City of Durham can racially segregate its audiences, and offered its services in negotiations between the NAACP and other parties concerned.

Negroes and white sympathizers have been picketing both the Carolina and the Center here for some time in an effort to force them to integrate their audiences, but there have been no demonstrations at other houses. The Carolina for a number of years has leased the old Municipal Auditorium. The Center operates in its own building.

The Mayor's Committee recently expressed the opinion that the Carolina should integrate its audiences because it is in a tax-supported building. It stated at that time that it would have a full statement later. Its members include both Negroes and whites.

"The Durham City Council recently considered a petition of local chapters of the NAACP which detailed certain grievances concerning racial segregation in Durham," the committee said.

"The Council referred this petition to the Mayor's Committee on Human Relations, and it became the principal item of business at the open meeting of the committee held on Dec. 6, 1961.

"In the course of discussions at the open meeting, the committee arrived at the unanimous conclusion that the grievance relating to the segregated operation of the Carolina had a foundation materially different from that of the other grievances.

"The petition alleged that the continued operation of the city-owned theatre on a racially segregated basis would be unlawful.

"The committee has been advised that this may be a reliable interpretation of recent court decisions. In any event, the legal question appears to the committee to be substantial.

"The committee feels that the accustomed segregation of the theatre, the proposal for its integration by the petitioning organizations, and the serious question of law compose a situation much in need of negotiation.

"The committee, having had the matter referred to it by the City Council, stands ready to assist in negotiations, whether between the theatre management and the NAACP or between the City Council and the NAACP or among all the parties having a legitimate interest in the problem."

Chairman of the committee is Paul Hardin, of the faculty of the Duke University Law School.



States Film Service executives recently hosted a luncheon in New York for exchange branch operating heads at which they announced opening of their new exchanges in Canada. Left to right seated are Syd Stockton, MGM; Clarence Hill, 20th-Fox; Meyer Adleman, president, States Film Service; Jules Chapman, United Artists; Sam Keller and Harold Rosner, Warners; front row, E. Ericsson, Paramount; G. Malafronte and John Daly, U-I; and S. H. Kauffman and G. Berman, Columbia; standing, G. Schur, MGM, and Stanley Adleman, States Film vice-president.

Exhib Wins $30,000 Damages

SALT LAKE CITY—Pioneer Drive-In Theatres, Inc., of Provo, Utah, was awarded $30,000 in damages in a verdict filed with Federal District Court Judge A. Sherman Christenson.

Pioneer had charged defendants Paramount, MGM, 20th-Fox, Universal, United Paramount, Intermountain Theatres, NT&T, Warner Bros., and Columbia, with conspiracy to restrain trade and commerce in interstate distribution of films, in violation of anti-trust laws.



The NEW YORK Scene

By Mel Konecoff

MANY YEARS AGO, we remember one company used to send out expensive shorts to the more important male exhibitors, and this was one of the few times when shorts were really selected. What brings on this recollection from left field? Well, the other day we munched on some of Dinty Moore's corned beef while producer, writer, and publicist Edward Schreiber talked about shorts, exhibitors, and production.

He was the one who asked what did the term "selected short subjects" mean on the marquee of a theatre or in the lobby or for that matter in the newspaper ads? He has found that except for the art houses, the shorts are generally selected by a booker not for content but rather to round out the running time of a program or because they are of the advertising variety and bring in extra revenue. As far as the latter are concerned, he related that when he goes to his local theatre and an advertising short is shown, he asks for and gets his money back from the manager, who admits he has to play what the home office sends.

Schreiber thought that shorts ought to be approached with the same attitude as one approaches a feature in that many are training and proving grounds for talent; it could help the attitude of the public which sometimes has to see an inferior feature on the same program; it plays an important part in a theatre's presentation especially in single feature playoffs which he thought was the future of the industry; exhibitors should be willing to pay a little more for something a little better, which in turn would encourage the shorts maker, etc.

The only ones, he thought, who don't leave this part of their show to chance are the art house operators, who recognize the import of shorts. They have often played a sizeable part in earning their livelihood, and they're not apt to forget that so easily.

Schreiber said that nothing would please him more than to turn out two or three quality shorts per year—if a major company is interested in financing and distributing these. He believed he could attract top writers and other talent to work on worthwhile subjects.

What brought all this on? Well, it just so happens that he produced and wrote a 19-minute short in color called "Katie's Lot," which examines the bittersweet dilemma of a teenager bridging the gap between tomboyhood and her first party dress. The story is based on an incident in the life of the producer's teenage daughter, who is portrayed by Jenny Hecht. Note only does he use his daughter's thoughts and actions, but he also uses his home and surrounding grounds and streets. Others in on this entertaining subject, which had no distributor at lunchtime, are award winning director Nicholas Webster, cameraman Torben Johnke, and Stu Phillips, young musical director for Columbia Pictures' record company, Colpix.

The short was to be booked in time to qualify for Academy Award consideration and then to be released nationally next spring. Quite a bit more will be heard from "Katie's Lot" which has been previewed before youngsters who have loved the subject and before some of the oldr press people who have been seen to wipe away an occasional tear (Is this really true JZ?)

1962 will also see Schreiber turn out two features, "The Girl From Fury Street" and the Ben Hecht play, "Winkelberg," on which he has an option, as well as one or more shorts.

JEAN GOLDWURM, celebrating the 10th anniversary of the Little Carnegie Theatre under his direction and ownership, noted, both as an exhibitor and as a distributor, he being president of Times Film Corporation, that the number of art theatres have increased steadily over the years because the American public has matured and is much more discerning and also because more people are interested in seeing product from abroad.

He warned art theatre operators that they face a critical time which, he said, was a result of too much prosperity. He believed that there is no longer a stigma attached to the pictures he plays, and he is no longer considered a so-called second class exhibitor. Instead, he is important in the industry scheme and everyone is watching him.

Goldwurm indicated that there was growing concern among art theatres about the increasing tendency to sell art pictures as sex pictures and vice versa with more emphasis being placed on sex than on art. This can be detrimental to the cause of the specialty houses. He added that not every picture that comes in from abroad is an art picture, and as far as sex pictures are concerned, they belong in exploitation houses where they can be sold properly.

Goldwurm was of the belief that the expansion of the art theatres, which have grabbed a firm foothold in our industry and have become a part of the American cultural pattern, would continue to develop if some of the reasons behind their success were kept alive—especially "the guiding principle of quality."

Irving Sochin, general sales manager of Times Films, reported that Goldwurm had purchased the distribution rights to "Eclipse," starring Alan Delon, while the film was still in production in Italy, and this will be released in a different manner from any art film distributed to date.

Felix Bilgrey, general counsel and vice-president, paid tribute to Goldwurm's acumen and showmanlike ability.

ASIDE TO LOUIS NIZER: Allen Widem, amusement editor of the Hartford Times, wants to know when you are going to send us your book.

THE METROPOLITAN SCENE: We acknowledge with thanks the following greetings of the season which came in during our hiatus—Stan Holmes, Bernice and Jeff Livingston, Burt Solomon, Hortense Schorr, The Sam Arkoffs, A. S. Burack, George Bennett, Nat Lax, Harry Mandel, Tom Rodgers, Charles Einfeld, Irv Ludwig, Walt Wisney, Jean Goldwurm, George Waldman, Norman Robbins, the Bob Shapiros, Elinor Silverman, Lon Jones, Milt London, and others.

Col., Mansfield Plan New Home Projector

CHICAGO—Mansfield Industries, Inc., announced a venture that it terms "a major technical and price breakthrough in the growing 8mm home movie field."

Herbert R. Leopold, president of Mansfield, a leading manufacturer and distributor of photographic equipment, and A. Schneider, president of Columbia Pictures Corporation, signed an agreement involving the early marketing of an 8mm sound projector which will be the first ever offered to the public for less than $100.

The projector will handle either sound or silent films allowing home movie fans to prepare themselves for sound with this sound projector at silent projector prices.

The new low-priced sound projector is based on a special adaptor developed by Columbia from an invention by two Los Angeles engineers, Hal Powell and Bradley Kemp. Standard Kollsman Industries, Inc., will manufacture the sound adaptor under a license agreement with Columbia, and Mansfield will distribute it throughout the world under an agreement with the major motion picture company.

The sound adaptor will be built into a popular priced 8mm Mansfield projector and it will also be sold separately to make it possible to convert all makes of silent projectors to sound. "The retail price of the Mansfield sound projector," Leopold said, "will be about 50 per cent below any 8mm sound projector on the market today." The principals in this agreement said that introduction of this projector should stimulate and expand the growing home movie field and that sound films such as cartoons, travel, and sports reels, comedies and a wide variety of other sound pictures, could now be seen by millions who were previously prevented from showing them in their homes because of the high cost of existing sound projectors.

Alicoate Heads N.Y. Tent

NEW YORK—Charles A. Alicoate has been reelected chief barker of New York Variety Tent 35. Jack H. Levin was elected first assistant chief barker and Irving Dollinger was elected second assistant. Robert K. Shapiro is the new property master and Jack Hoffberg continues as dough guy. Canvassmen for 1962 are Bud Edele, Walt Framer, Salah Hassanein, Charles Smakwitz, George Waldman, and Harold Zeltner.

James Carreras will fly over from London to represent Variety International at the installation luncheon on Jan. 16 at the Hotel Astor. Jack Levin, luncheon chairman, is completing a big-time program for the special event, which will highlight the grand awards for the fund raising campaign conducted by New York Variety in conjunction with the American Guild of Variety Artists for the benefit of AGVA's Youth Fund.

Schlaifer Joins MGM

NEW YORK—Jack Schlaifer, motion picture sales executive for more than 30 years, has joined Metro-Goldwyn-Mayer, it was announced by Robert Mochrie, general sales manager. He will be located in the home office and will concern himself with independent distributor operations.

A member of the Motion Picture Pioneers, Schlaifer has been general sales manager for Universal Pictures, western general sales manager of United Artists, and general sales manager of Eagle Lion. In 1950, he formed his own company, Jack Schlaifer Associates.

"How I Would Sell . . .

THE LIGHT IN THE PIAZZA

MGM's Love Story Loaded With Names, Scenic Delights



STARS are Rossano Brazzi, Olivia de Havilland, George Hamilton, and Yvette Mimieux, seen here against a background of beautiful Florence, Italy, where the tender story was filmed. Something for the young, their elders, and those for whom foreign lands hold potent attraction, and these are the elements our author believes should be emphasized in the campaign for best boxoffice results.

An Exclusive **SHOWMANALYSIS** Prepared by—

E. M. MARKS, General Manager, Wilmington, N.C., division of Tarheel Theatres, Inc., Charlotte, N.C.

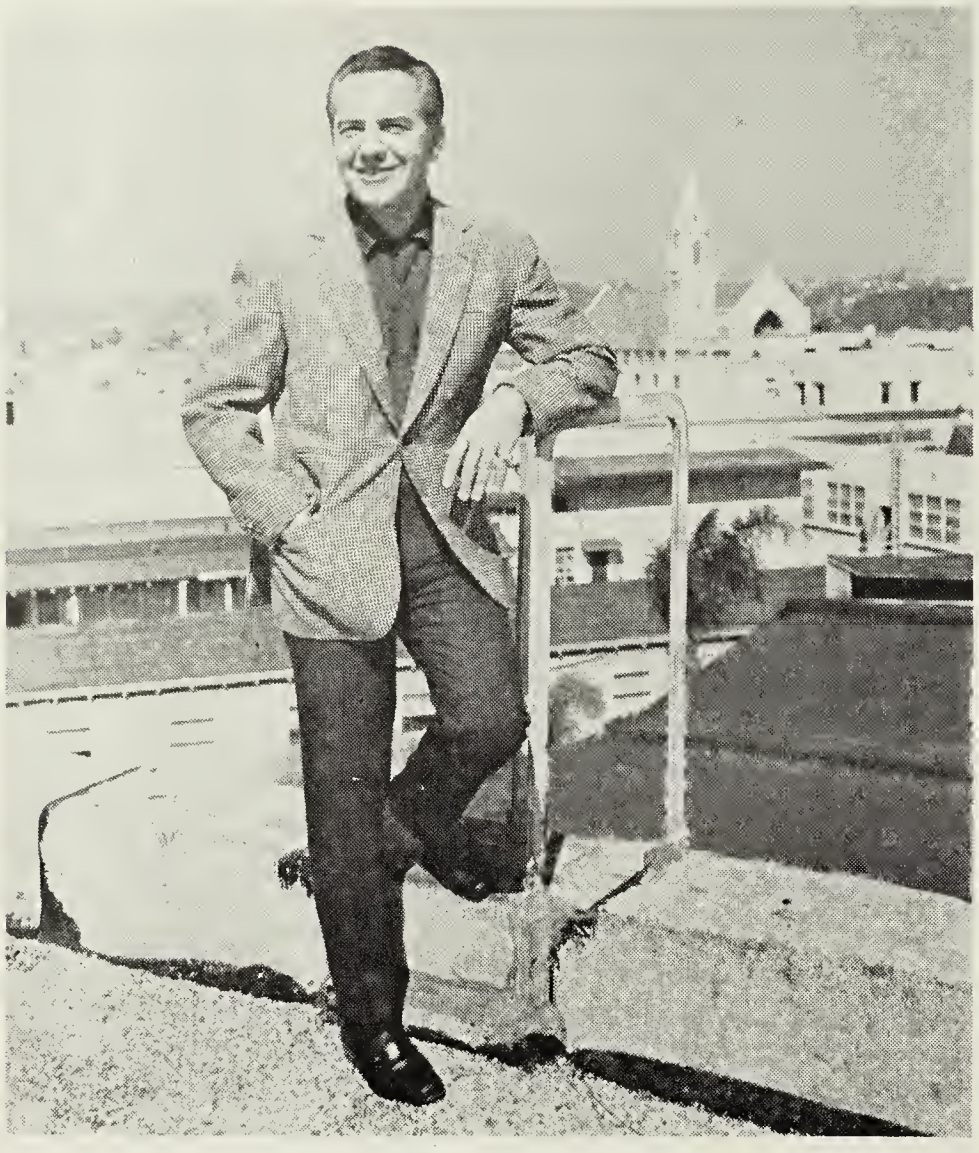


ABOUT THE AUTHOR • Eddie Marks, age 36, began his movie theatre career at the age of 13 as a theatre sign writer for three Wilby-Kincey houses in Burlington, N.C. After a brief period of ushering, doorman, popping pop corn (and still sign writing), at the age of 15 he was promoted to assistant manager with the Tom Little—A. B. Craver houses in Charlotte, N.C. During World War II, he served three years with the U.S. Air Force (B-29 gunner and repairman) and saw duty with the Army of occupation in Europe. During his Air Force service, he managed two Army theatres in Texas. After his discharge in 1947, he returned to theatre business beginning as assistant manager with Wilby-Kincey and served in several houses in Charlotte, N.C., where he was promoted to manager in 1948 at the age of 22. In 1949, he accepted the management of the Center in Charlotte for H. B. Meiselman Theatres. In 1953, he became associated with Ernest G. Stellings and Phil C. Gossett and managed two houses, the Center and Manor in Charlotte. In 1955, he was promoted to general manager and assigned to supervise the operation of the company's theatres in the Wilmington, N.C., area. In his present capacity, he continues to busy himself with the operation of one indoor theatre and three outdoor theatres. He lives with his wife, Patty, and their two children, Patricia, four, and Jeffrey, 10 months, in Wilmington. In his spare time, the movie business permitting, he goes fishing in the Atlantic, or just relaxes at home with his family listening to stereo recordings.

Here is a warm and tender film. It is especially tailor made for the large waiting female audience. All effort must be directed toward this audience if the film is to perform successfully at the box office. No selling aid is to be spared if all the potential women patrons are to be reached. Every woman, mother, teenage daughter, or grandmother will love this beautiful love story—IF the selling message gets across to them!

On the plus side, a large number of women who have read Elizabeth Spencer's prize winning, best selling book are already presold and simply await the announcement of the playdate. The film has star power, and it has the incomparable beauty of Italy captured in the sparkle of Metro Color. On the minus side is an unusual title that must be sold and sold hard. In many localities, the title of the picture could well be a hindrance unless a superior, effective selling job is done.

This exceptional love story should compare favorably with another hit of a few years back, "Three Coins in the Fountain." It should be sold accordingly to a similar audience, and should garner the same satisfying results if the necessary pre-sell impact is reached. A satisfactory opening should result in favorable word-of-mouth that could build "THE LIGHT IN THE PIAZZA" into one of the year's top female attractions. In other words, reach the ladies and success should be reasonably assured. Therefore, it is to the women that all efforts must be directed.





ABOVE, Rossano Brazzi in men's sport clothes that make an excellent fashion tieup, one of many that can be arranged. RIGHT, every woman is fascinated by a bride, and a store should be happy to cooperate with a window display of bridal fashions featuring stills.

NEWSPAPER

It is essential in the newspaper advertising of "THE LIGHT IN THE PIAZZA" to preserve the mood of the story. Care should be taken to make sure that each insertion reaches the woman reader. Special attention should be given to the placement of sensitive ads on the society pages and off-amusement pages that appeal directly to the woman reader. I believe that each ad should sell the love story, the romance of young love, and the locale. Special mention should be made in each ad regarding the story being from the best selling, prize winning novel by Elizabeth Spencer.

RADIO-TELEVISION

In using radio and television, aim hard for the female listener and viewer for it is felt that herein lies the successful approach for this fine film. Schedule radio spots at peak female listening times, during popular female radio programs. Schedule television during the "soap opera" and giveaway shows during the day time periods. Arrange recorded star interviews with female disk jockies. Arrange radio or television contest involving the stars, Olivia DeHavilland and Yvette Mimieux, timed and aimed at the largest possible female audience, with special prizes, free passes, etc., offered to the woman naming the most pictures in which the two stars have appeared. Prizes can be promoted from the town's leading women's shops.

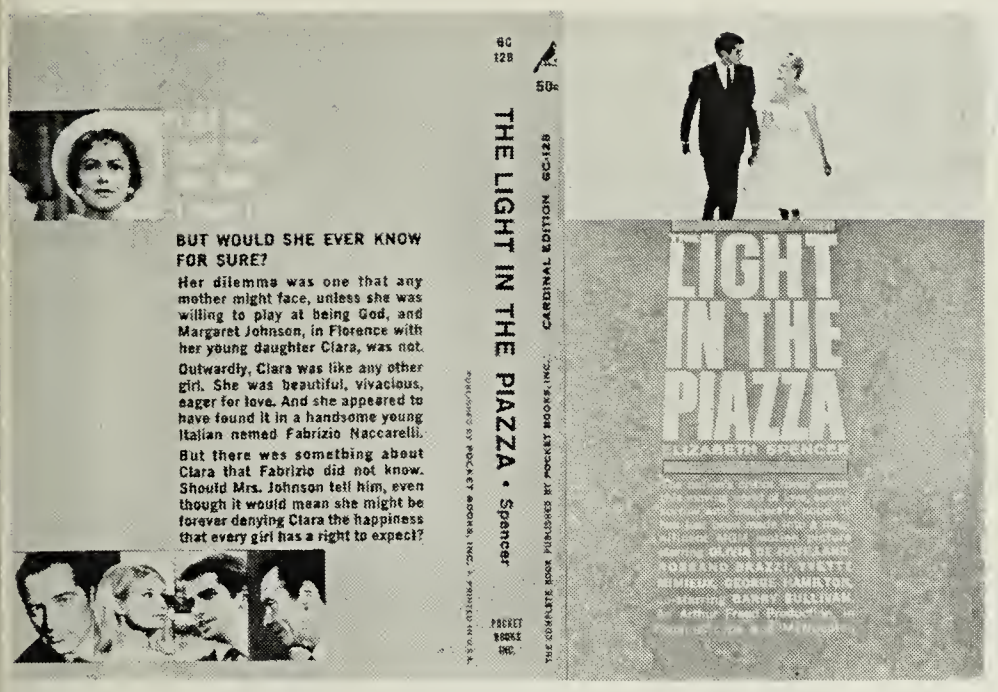
BOOK TIE-IN

Full advantage should be taken of all available tie-ins with

LOVE makes the world go round, and also makes the gals line up at the boxoffice. Romance is a big part of this picture, with both the younger set and their parents finding something romantic in it.









LEFT, the pocket book edition of the best-seller, a potent sales aid away from the theatre. ABOVE, girls' sport fashions and cameras play a big part in the promotion plans for this colorful feature.

both the paperback books. Distribution trucks should be bannered, also rack cards, window cards, and streamers should be prominently displayed at the point of sale. Window and counter displays are desirable at all the hardback outlets, using plenty of advertising from the picture in the windows and on the counters. Tie in with the local library and set up special display utilizing special art stills from the picture. Distribute book marks wherever the books are sold, also at schools and libraries. Book marks can be used as a neat method of giving prizes. Number each book mark, post lucky numbers in the theatre lobby on opening day, and award prizes for the winning book marks that are presented at theatre.

WINDOW DISPLAYS

"THE LIGHT IN THE PIAZZA" shows all the stars in the latest fashionable attire, with the two female stars modeling an outstanding array of clothes. This, of course, will be of special interest to all the female patrons. It is also noted that Christian Dior designed Miss De Havilland's costumes, and where it is to advantage, the Dior name should be used to accentuate these fashions. Since the highlight of the film is a wedding, a bride's window would capture a lot of attention. Certainly the fashions displayed in this film are a natural for a variety of window displays in stores that merchandise ladies' apparel. Not to be overlooked are the window display possibilities at men's stores, taking advantage of the smart fashions worn in the film by Rossano Brazzi and George Hamilton.

EXTRA PROMOTIONS

Arrange a fashion show with a leading women's store, giving the fashion show on the theatre stage either at a special preview of the film several days prior to the opening or on the opening day of the picture. Make it a gala affair, letting the store invite a selected group of women.

In connection with the picture, attempt to promote a complete women's wardrobe from a leading store, allowing each female patron to register for the wardrobe during the engagement of the picture.

Orchids or other suitable flowers might be given out to each female patron, appropriately tagged with copy pertaining to the film, viz *"Darling, you'll lose your heart when you see 'THE LIGHT IN THE PIAZZA' Play Date—Theatre."* . . . or *"My Dear, you will love with all your heart 'THE LIGHT IN THE PIAZZA' Play Date—Theatre."* Personal contact should be made with each lady patron receiving the flower (or other suitable gift) from a theatre employee beginning about two weeks before opening day. This flower giveaway could also be used away from the theatre, using an attractive smartly dressed woman giving out the flower with advertising to prospective patrons.

Anyway you look at it, "THE LIGHT IN THE PIAZZA" is a lovely picture. It is the kind of a picture that you will want to do a beautiful selling job on, the kind of a selling job that will bring you lovely returns at the box office. Think beautiful thoughts, keep your mind on romance, get the message to the girls, and the results should be gratifying.

FLORENCE, Italy, a beautiful city loaded with colorful scenery and old-world charm, all of which has been captured in color by the camera to appeal to all who dream of those far away places everywhere.





LONDON Observations

by Jock MacGregor

I THOUGHT Mike Frankovich was going to burst when Tom Wiseman, the hard hitting critic of the Sunday Express, suggested at a recent press reception that young film makers with imagination were not being given encouragement in British studios. Chewing harder on his cigar than usual, Frankovich growled that he could not think of anywhere but Britain where such people were given more opportunity, hence the mass of proved young directorial talent available.

Mike justified his belief by naming Lee Thompson ("Guns of Navarone"), Jack Clayton ("Room at the Top" and "The Innocents"), Guy Hamilton ("Best of Enemies"), Lewis Gilbert ("Sink the Bismarck" and "HMS Defiant"), Karel Reisz ("Saturday Night and Sunday Morning"), Tony Richardson ("Taste of Honey"), Ken Annakin ("Swiss Family Robinson"), Jack Cardiff ("Sons and Lovers" and "My Geisha").

To this impressive list can be added Michael Anderson ("The Naked Edge"), Ken Hughes ("Man With The Green Carnation"), Guy Green ("Angry Silence"), Philip Leacock ("Hand in Hand"), Don Chaffey ("Greyfriars Bobby"), Ralph Thomas ("Doctor in Love"), Val Guest ("Day the World Caught Fire"), and Syd Furie, a young Canadian who with Associated British's "The Young Ones," the first really successful musical to be made here since the war, is obviously one to watch. And we must not forget such established British directors as Carol Reed, David Lean, and the Boultings, who have contributed so much to the international cinema.

Tom still seemed far from convinced and queried why so many bad films were made. Mike asked him if he seriously thought anyone set out to produce a bad film, and went on to say that even with experts at the helm, the proportion of subjects which despite strong story and cast values flopped was alarming. Mike, whom I suspect includes arguing with critics as among his favorite pastimes, then suggested that if Tom had the right production proposition he would happily back him. I hope Tom appreciates that the general public does not always share his opinion of movies as expressed in his column.

Not so successful have British studios been in establishing new acting talent. Peter O'Toole, Albert Finney, Alan Bates, and Cliff Richards are definite finds, but other than Hayley Mills, actresses with international appeal have had little encouragement, and some that have are already being priced out of the market—one newcomer is asking $70,000 a picture. Certain British films have not done the business anticipated because of the uninspired casting of artists who are being overplayed.

CANADIAN Highlights

By Harry Allen, Jr.

CANADIAN EXHIBITORS are becoming more concerned with the increased portion of their gross going to the distributors. To back up their demands, a resolution from the Motion Picture Theatres Association of Ontario was presented to the annual meeting of the Motion Picture Industry Council of Canada. "The economy of the exhibiting industry is being gravely threatened as a result of sales policies that have altered the proportionate distribution of the national boxoffice gross between the exhibitor and distributor," said the resolution presented by E. G. Forsyth, chairman of the National Committee of Motion Picture Exhibitors Associations of Canada. "With the national gross steadily declining, the distributor's share has increased 5.9 per cent between 1953 and 1959, using Dominion Bureau of Statistics figures as a source," said the resolution. The National Committee, representing 1,010 theatres, drive-ins, and hardtops, would like to see a greater degree of conformity in censorship standards between the provinces and more liberalism was incensed at newspaper censorship of advertising.

The age-old question of 16mm. competition also reared its ugly head at the meeting. Peter Myers, a distribution executive and a Council officer, said: "We have no intention of favoring 16mm.—we depend on theatres and need their playing time." It was suggested that some of the fault in booking the same picture in schools and theatres within a short time of each other was because of poor liaison between small-gauge bookers and 35mm. ones. Poor prints was another subject for discussion. Complaints from users is the only way of learning about those prints not screened. Frank Young, delegate for the laboratories, was asked to bring the matter up at their next meeting.

FAMOUS PLAYERS CANADIAN CORP. 25-Year Club has enlarged its active membership to 327. A luncheon in Toronto saw John J. Fitzgibbons, president, and R. W. Bolstad, vice-president, present pins and gifts to eight new members. Fitzgibbons said that those who have the right to join the club "have earned that right by loyal service, by giving a part of their lives to help make the company the organization it is today." He told them that regardless of the type of job they had, "you have contributed to the company's fine record and to the raising of the industry's dignity, as well as helping the country reach the high standard of living it enjoys today." He said he was pleased to see so many projectionists among the inductees. He said that perhaps he had a partiality for them, having been one himself. Separate ceremonies for three new members were arranged in the Maritimes with district manager James McDonough making the presentations. In the Quebec area, presentations were made to eight new members, while one member received his award from Maynard S. Joiner, district manager for British Columbia. District manager John Ferguson of the Winnipeg office presented pins and awards to nine new members.

SKOURAS (*Continued from page 10*)

The major movies which will finish production before March 31—the last day of the Spyros P. Skouras celebration—are Jerry Wald's production of Ernest Hemingway's "Adventures Of A Young Man," currently filming in Italy; Mark Robson's "Nine Hours To Rama," on location in India; Samuel G. Engel's "The Lion," shooting in Africa; Wald's "Mr. Hobbs Takes A Vacation," filming at 20th's Hollywood studios; and "Something's Got To Give," starring Marilyn Monroe.

In addition to these attractions, 20th has before the cameras "Cleopatra," being photographed in Todd-AO under the direction of Joseph L. Mankiewicz. Current release plans call for a road-show engagement of the mammoth production, beginning the latter part of 1962.

Each production during the three-month celebration and continuing through the remainder of the year will be backed with the most powerful and penetrating advertising-exploitation and publicity campaigns ever afforded a lineup of 20th productions.

Under the leadership of vice-president S. Charles Einfeld, every promotional facet in both consumer and trade media will be utilized in the company's vast multi-pronged merchandising plans in every country in the world and these will play a vital role in the overall success of the three-month period and all of 1962.

Twentieth's network television operation, which includes five shows, or four hours, of weekly entertainment—"Follow The Sun," "Bus Stop," "Adventures In Paradise," "Margie" and "Dobie Gillis"—will be further bolstered during the celebration period with additional programs being readied for the 1962-63 season, according to Levathes, who is also in charge of the television division.

Also participating in the Skouras celebration will be 20th's record company, headed by Henry Onorati. The recording division during the 13 weeks will increase its output, with a variety of diversified albums and singles. The first of the new releases will be the soundtrack from "Tender Is The Night," including the title song from the picture, which was written by Academy Award winners Sammy Fain and Paul Francis Webster. Recording star Gogi Grant has recorded this title tune for 20th-Fox Records.

24-Sheets Boost Movies

BOSTON—The motion picture business is getting one of the strongest promotions in history to increase attendance at theatres in New England through the joint efforts of Robert M. Sternburg, president of Allied Theatres of New England, his committee to improve attendance at picture houses, and James Connolly of John Donnelly outdoor advertising company. Colorful 24 sheet posters are going up blanketing New England promoting motion picture attendance.

The three color flash posters carry the slogan: "Just for the fun of it take your date out to the movies tonight."

First 24 sheet in Boston, and first promoting film attendance in many years went up in the Park Square area this week and drew immediate heavy comment and attention. Some 500 of the 24 sheets have been printed in the joint cooperative promotion for film attendance.

Sternburg's allied committee working on the promotion included James Tibbetts, Loew's Orpheum; James "Red" King, Boston Theatre; Jack Saef, New England Theatres; Paul Levi, American Theatres Corp.

BUFFALO

The Shea Theatres, once among the largest circuits in western New York and for many years headed by the famous showman, the late Michael Shea, has been cut back to two Buffalo first run theatres. The Elmwood, last of the organization's community theatres, ended its affiliation with the Shea group on Jan. 1. The theatre, however, may continue to operate with at least one other group expressing a desire to purchase or lease the property. Now more than 50 years old, the Shea Circuit or what's left of it will concentrate on the operation of Buffalo and Teck. Maurice Druker now is general manager of the local Loew-Shea set-up. . . . James J. Hayes, managing director, Cinema, a 1962 chief barker of Tent 7, Variety Club of Buffalo, will attend the eastern regional meeting of Variety Clubs International on Jan. 10 in Washington, when the international representatives, J. J. Fitzgibbons, Jr., of Toronto, and Harry Kodinsky will preside. . . . There will be a meeting in Albany soon to organize that area for membership in Allied Theatres. Leonard Rosenthal, Upstate Theatres, will act as chairman of the meeting, which will be attended by Sidney J. Cohen, state unit president, and Mannie A. Brown, Tip-Top Theatres, Buffalo, and an officer in the state unit. . . . George H. Mackenna, managing director, Basil's Lafayett had a splendid tie-up with Decca Records and Sattler's big department store which brought "Flower Drum Song" a six column, full page deep tie-up ad plugging the LP album and the picture. . . . The barkers of Tent 7, Variety Club of Buffalo, will dine and screen preview in the Delaware avenue headquarters Jan. 13, according to an announcement by chief barker James J. Hayes. The annual installation-dinner of Tent 7 will be held Jan. 21, also in the club's headquarters. There was an overflow attendance at the club's big New Year's Eve party. . . . Work on the world's first Ski-Dek is nearing completion in the former Riverside, which is expected to start skiing operations on Jan. 17. The Ski-Dek Center is the product of more than $3,000,000 spent in research by the Ski-Dek corporation, a division of Schine Enterprises, and G. David Schine, president of the corporation, predicts that 1,000 ski centers will be in operation within the next two years in the United States and abroad. Buffalo was chosen as the first of the first Ski-Dek on the basis of a nationwide survey. . . . Elmer F. Lux, well known former distributor and exhibitor executive in this neck of the woods, has been elected president of the Grand Jurors Association of Erie County. He is a director of the association. The installation of the new officers will be held Jan. 21 in Hotel Lenox, with a banquet following the ceremonies. . . . Recreation Unlimited, local group sales specialists, headed by Earl Hubbard, Jr., is handling group sales for the showing of "King of Kings," now at the Teck.

CHARLOTTE

Governor Terry Sanford of North Carolina headed a list of distinguished guests who attended a special invitational showing of "This is Cinerama" at the Carolina in Charlotte on Dec. 21. Also present were Mayor Stanford Brookshire of Charlotte, members of the City Council, the Mecklenburg County Commissioners, city and county leaders. The governor and mayor spoke briefly. The black-tie gathering marked the opening of the Carolina after installation of Cinerama equipment, the first in the Carolinas. The Carolina is the 36th house in the United States to be so equipped. The installation of the Cinerama equipment climaxed a complete remodeling program during which the Carolina got a new lobby and mezzanine lounges, newly refurbished seats and a completely new interior.



Al Marsden, manager, Centre, Corpus Christi, Texas, recently had the house staff dressed in attire of the roaring 20's as part of his exploitation for Warners' "Splendor In The Grass."

CINCINNATI

The tempo in motion picture attendance picked up considerably during Christmas week so that by New Year's Eve most first-run houses were filled with merry makers. Preceded by a nine-week heavy publicity campaign, "El Cid" at the Valley, opening at Christmas, has been doing a tremendous business. Both holiday weekends were sold out, and advance ticket sale promises more of the same in weeks to come. "Flower Drum Song," playing three performances as a special, New Year's Eve at the Keith, was seen by 3,300 patrons, while the regular feature, "Babes in Toyland," enjoyed a very healthy run during the holidays. . . . A number of artists playing in this area during the Christmas holidays enjoyed the open house hospitality of Variety Tent Three on New Year's Eve. . . . Harry Kodinsky, Variety International representative, attended a central division meeting of chief barkers from nine cities at the Hotel Netherland Hilton, Jan. 5. . . . Louis Wiethe, Valley owner, and president-treasurer of Valley Shop-In Center, has been appointed to the advisory board of the suburban Roselawn office of the First National Bank. . . . An "Egg Nog" party for Golden Age Club members at the Grand in late December was the first in a series of RKO theatre parties for senior citizens during the next three months. . . . Tess Fitzgerald, 20th-Fox inspector for 37 years, and Charlotte Rosskopf, Columbia stenographer for 25 years, have retired. . . . Michael Chakeres, general manager, Chakeres Theatres, Springfield, O., had an open house party on his "nameday," Christmas. . . . C. Bidge, formerly manager of Parkland in suburban Saylor Park, has bought the Avalon, Cleves, O., from Robert J. Harrell.

DALLAS

Paul Short, National Screen Service, was recuperating at his home following an operation. . . . Ruth Neff, Interstate Theatre staff, was back at work following a long illness. . . . Mrs. Charles Harcum was installed as president of the Auxiliary of the Motion Picture Projectionists Local 249. Others installed were Mrs. Lonnie Ponton and Mrs. R. H. Christenson, vice-presidents: and Harpo Davis, chaplain and historian. The organization, only one of its kind in the state, has three objectives: to promote union principles, social welfare, and philanthropic work. Contributions are made annually by the group to Gonzales Warm Springs Foundation and the Will Rogers Hospital in New York. Contributions will be made during the coming year to Terrell State Hospital, Denton State Hospital for Mentally Retarded Children, and the Sorpotimist Club Camp for Crippled Children in Lewisville. . . . Students from Southern Methodist University and Bishop College met with John Adams, executive vice-president, Interstate Theatres, to continue discussion on integration of local theatres for college students. Otis Corcine, student at Bishop College, said, "At this meeting, as at the last, Mr. Adams said he would not be able to integrate his theatres until Dallas restaurants and hotels did." Dr. M. K. Curry, Jr., president of Bishop College, said both student groups were "working independently from the Bishop College or Southern Methodist University student bodies.". . . Pamela Tiffin arrived to kick off a premiere showing of Tennessee Williams' "Summer and Smoke" at the Esquire. . . . Five members of the local Women of the Motion Picture Industry have been named to serve on the WOMPI international committees. They include Marie Powers, bylaws; Blanche Boyle, ways and means; Rosemary White, public relations; Norma Jean Thomas, Rogers Memorial Hospital; and Mable Guinan, rules and regulations.

EXCHANGE INFO

Our recent publication of the DALLAS EXCHANGE LISTING omitted the following companies, which will be included in the next listing:

DAL-ART Film Exchange, 2013½ Young St. Phone number is RI 8-8342-3. The office is staffed by Fred Beiersdorf and Peggy Smith. Emergency phone number is DI 8-0323 or DA 1-1012.

ACME PICTURES, 1710 Jackson st. Branch manager is Al Wolf. Telephone number is RI 8-3233, and emergency telephone number is EM 8-2370.

DES MOINES

Meredith Willson's "Music Man" premiere will be held at Mason City, Ia., June 19 with a marching band festival with more than 8,000 musicians expected to take part. Mason City is Willson's boyhood home. Gov. Norman Erbe attempted to secure from Warner Bros. the "Music Man" settings to be erected as a permanent site at the Iowa state fair grounds, but the movie firm reported this would not be possible. . . . John Winn, formerly with Paramount, has joined MGM as a booker, replacing Jerry Bauman, who has joined Independent Film Distributors.

DETROIT

Exhibitors don't seem to have any yardstick for evaluating holiday business. The seasonal dates which fell on Mondays have created an odd pattern. Yet, while no one seems sure if business was better or worse than in other recent years, there is a universal agreement that the outlook is encouraging. So report the Goldberg Twins, operators of the highly successful Community Theatres. Executive vice-president of one of the country's largest buyers and bookers, Cooperative Theatres of Michigan, Alden W. Smith, who feels the pulses of hundreds of houses, is also viewing the future through rose-colored glasses. Woodrow R. Praught, president of ABC-PT's United Detroit Theatres, shares the sentiment, but moves from the nebulous to the factual. Over New Year, the circuit's ace house, the Michigan, played

"Flower Drum Song," which took in a record gross for a motion picture for one day since the house was built many years ago. With product available and with Detroit's economy definitely on the upsurge for the first time in three years, optimism seems thoroughly justified. . . . It was reported here erroneously that Irving Belinsky had sold his East Detroit theatre to a church group. So a happy New Year to all as Irv continues to operate his Eastwood, East Detroit.

Distributor Jack Zide who heads Allied Films here and Imperial Pictures in Cleveland, is at the Astor Hotel in New York to discuss 1962 product with his producers. . . . In Jackson, Mich., person or persons unknown forced a side door of the Family while the house was closed. Manager Kenneth Stevens told the police that all that was missing were some candy bars.

HOUSTON

Local actor Ken Hudgins has been signed to play "Sam Houston" in the motion picture "The Sam Houston Story." The film will be shot mainly around Brackettville, Tex., and produced by Saber Productions and Sam Goldwyn. . . . One of the outstanding spirits of fellowship exists here between the Delman, a motion picture theatre, and the Playhouse, an arena type theatre that features live film stars in leading roles. They are located within four blocks of each other. Recently an actor of the Playhouse was felled by illness shortly before curtain time. It was impossible to get a substitute, so Jim Mendenhall, one of the producers, suggested to the patrons that they go the few blocks to the Delman and "see a good movie." On another occasion, when the Playhouse ran short of J's and Z's for its changeable copy signs, Mendenhall borrowed the missing units from Ellis Ford, manager of the Delman. When Ford set up a screening of "Call Me Genius" at 11:40 p.m., he invited the entire cast and staff of the Playhouse. Pat O'Brien, who was appearing on the stage, was so impressed with the good will that he suggested that the entire audience of the Playhouse be invited.

JACKSONVILLE

A Christmas present for local first-run exhibitors of the city was the statement by Judge May, entertainment editor of the *Florida Times-Union*, on Christmas Eve when he told his legion of readers that first-run houses had booked "the strongest movie offerings of the year" for the public's enjoyment. . . . Kent Theatres' Southside and Main Street drive-ins were giving away a limited number of "Alakazam" live monkeys at prize drawings during their day-and-date Christmas first-runs of "Alakazam the Great." . . . Al Hildreth, manager, San Marco Art, provided northeast Florida opera lovers with good news by announcing the presentation of four foreign opera films early in 1962 under the sponsorship of the Friday Musicale, the city's oldest musical organization. . . . Sheldon Mandell's Five Points will open with Cinerama's "Seven Wonders of the World" in mid-January. . . . The Motion Picture Charity Club has named B. D. Benton, Benton Bros. Film Express; Johnny Tomlinson, Warner manager; and Herman Allen, Paramount office manager, as a nominating committee to prepare a slate of officers for MPCC in 1962. . . . Bill Duggan, industry veteran who has managed FST houses in several Florida cities, put the Beach, Daytona Beach, back into the FST family when it reopened Dec. 22—after major renovations and repairs—with the first-run of "Flower Drum Song." . . . New owner of the reopened Kissimmee Drive-In is Henry Koehne. . . . Geraldine Wardlow, a former RKO worker, returned to the industry to replace Betty Jean Davis, resigned, as contact clerk at Warner Bros. . . . Nat Williams, Jr., Thomasville, Ga., son of the late Nat Williams, one of the most noted southern showmen of his era, visited numerous local film exchanges to arrange booking dates for the reopening of Interstate Theatres before the New Year. The Interstate circuit had elosed its eight theatres earlier in December. . . . Scott Lett, Howco executive from Charlotte, came in for conferences with Joe Thrift, Howco manager, and his staff. . . . Leonard Allen, Paramount publicist from Atlanta, came into the area to supply exhibitors with exploitation tips for bookings of "Hey, Let's Twist!" . . . Local exhibitors without exception were alert to the bonanza of potential patrons who poured into town to participate in or witness several days of Gator Bowl and Coliseum sports activities which were climaxed by the Penn State-Georgia Tech football game the afternoon of Dec. 30. Nationally televised by NBC, the game had a gate of better than 50,000 persons, biggest in local history.

MIAMI, FLA., NEWS—The Park Tampa was sold by Wometco Enterprises, Inc., to the University of Tampa for a radio, television, drama, and cultural eenter. The theatre, located adjacent to the university, will become the David A. Falk Memorial Theatre when purchase is completed in March. . . . Erwin Fleischman, manager, Surf, a number of years ago, is now relief manager for that house, the Normandie and Wometco's drive-in theatres. . . . Approximately 300 children of Wometco employees attended the annual Christmas employees children's party at the Miami Seaquarium. Hosted by owner Mitchell Wolfson and wife Frances, the latter was assisted by Sallie Shepherd, wife of district manager Sonny Shepherd; Billie Kopplin, wife of Wometco's art director, Hal Kopplin; and Toni Maury, wife of Miracle manager, Frank Maury. . . . Harry Gabriel, manager, Town,

Film Exchange and Dealer Listing for the
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• *Film Distributors*

ALLIED ARTISTS, 191 Golden Gate Ave.—HEmlock 1-2315
Br. Mgr.: James P. Myers. Sales: F. H. Butler, Alan Heid. Booker: Clint Mecham. Cashier: Agnes Cannon. Secty.: Josephine Di Maggio. Emerg. Phone: Mecham, Oakland, Calif. GLencourt 1-6653.
(*Dist. Mgr. in residence: Melvin A. Hulling*)

BUENA VISTA (Disney), 230 Hyde St.—ORdway 3-1334
Br. Mgr.: Donald L. Fuller. Booker: Florence Hackett. Emerg. Phone: Los Altos WHitecliff 8-6898.

COLUMBIA, 229 Golden Gate Ave.—UNderhill 1-4345
Br. Mgr.: Melvin M. Klein. Office Mgr.: William Lanning. Sales: Kenneth Mellgren, S. H. Klein, Henry Stark. Bookers: Ursula Levy, William Degliantoni. Cashier: Mary Norris. Field Exp.: Sam Siegel. Emerg. Phones: LOmbard 4-2794, JUniper 6-9467. (*NW Dist. Mgr. in residence: L. E. Tillman*)

CREST, 172 Golden Gate Ave.—PRospect 5-3441
Sls. Mgr.: Max Talmadge. Office Mgr.: B. G. Mannheimer. Sales: Joseph Clark. Emerg. Phone: PRospect 6-3200.

FAVORITE, 255 Hyde St.—PRospect 6-4409
Br. Mgr.: Hal Gruber. Sales: Robert Leach. Booker: Cleo F. Bush. Cashier: Magda Wenschek. Emerg. Phone: LOmbard 6-3804.

METRO-GOLDWYN-MAYER, 259 Hyde St.—PRospect 5-1613
Br. Mgr.: Samuel J. Gardner. Sls. Mgr.: John W. Coyne. Office Mgr.: Lila M. Goodin. Sales: Carl Smiley, Stewart Engebretson. Bookers: Kay Hackett, Larry Van Sant, Corman Wallace. Cashier: Lena Langell. Emerg. Phone: Hd. Shipper Bill Harris, ATwater 5-0357.

PARAMOUNT, 25 Taylor St.—GRaystone 4-3517
Br. Mgr.: Ward Pennington. Sls. Mgr.: M. S. Anderson. Office Mgr.: George Carmone. Sales: King Trimble. Bookers: Arnold Lavagetto, Gary Kellard. Cashier: Jessie Cole. Field Exp.: Al Wieder. Emerg. Phone: Carmone, JUno 8-9268.

20TH CENTURY-FOX, 245 Hyde St.—PRospect 5-1600
Br. Mgr.: Reville Kniffin. Office Mgr.: Mildred D. Combs. Sales: John J. O'Leary, Joe Flanagan, Gene Newman, Paul Schmuck. Bookers: Ugo Fratto, Joe Cane, Ione Baratte. Cashier: Rudy Grau. Field Exp.: Don Yarbrough. Emerg. Phones: Fratto, PLaza 5-2824; Cane, MArket 1-7744.

UNITED ARTISTS, 201 Golden Gate Ave.—UNderhill 1-2751
Br. Mgr.: C. Frank Harris. Sls. Mgr.: Frank Harr. Office Mgr.: John P. McLucas. Sales: Ernie Gibson, Richard Stafford. Bookers: Max Ratner, Fred Smith. Cashier: Grace Heller. Field Exp.: Murry Lafayette. Emerg. Phone: JUniper 6-0741.

UNIVERSAL-INTERNATIONAL, 129 Hyde St.—PRospect 6-3660
Br. Mgr.: T. Reisch. Sls. Mgr.: Al Chairopotti. Office Mgr.: Edward Smyth. Sales: Tony Grabowy. Booker: Phillip Stanton. Cashier: Helen Roberti. Field Exp.: Amike Vogel. Emerg. Phone: None.
(*Dist. Mgr. in residence: Barney Rose*)

VALIANT, 333 Golden Gate Ave.—UNderhill 3-5969
Br. Mgr.: Joseph C. Emerson. Booker: Edward Reed. Cashier: Florence Allingham. Emerg. Phone: FIreside 5-3020.
(*Western Div. Mgr. in residence: John B. Cummings*)

WARNER BROS., 215 Golden Gate Ave.—UNderhill 1-1067
Br. Mgr.: Al Grubstick. Sls. Mgr.: Charles Hudgens. Office Mgr.: Joseph Hanley. Sales: Jesse Wright. Bookers: Les Smith, Ray Haberland. Cashier: M. V. Cannon. Field Exp.: W. W. Brumberg. Emerg. Phone: OVerland 1-9826.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 255 Golden Gate Ave.—MArket 1-4171
WALTER G. PREDDEY CO., 187 Golden Gate Ave.
B. F. SHEARER CO., 243 Golden Gate Ave.—UNderhill 1-1816
WESTERN THEATRICAL EQUIP., 168 Golden Gate Ave.—PRospect 6-1251, 6-3200

• *Screen Trailers*

MOTION PICTURE SERVICE, 125 Hyde St.—ORdway 3-9162
NATIONAL SCREEN SERVICE, 876 Harrison St.—YUkon 6-5227
Br. Mgr.: R. G. Richman. Office Mgr.: Frieda Fleishman. Sales: Emil Davis.

• *Signs, Advertising and Printing*

FARRELL ART SERVICE, 361 Golden Gate Ave.—UNderhill 3-3556
JACK GOODWIN, 309 Turk St.—ORdway 3-3048
NATIONAL SCREEN SERVICE, 876 Harrison St.—YUkon 6-5227
PISCHOFF SIGN CO., 870 Harrison St.—EXbrook 2-6377

• *Film Delivery Services*

OVERNIGHT MOTOR EXPRESS, 666 Ellis St.—ORdway 3-1272 Emerg. Phone: YOrkshire 7-6642.

• *Service Companies*

ALTEC SERVICE CO., 147 Hyde St.—ORdway 3-9151
RCA SERVICE CO., 420 Taylor St.—Ordway 3-8540 Emerg. Phone: ORdway 3-9335.

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and a well-known organist, played and accompanied other performers on his transistor organ at the "home talent" show sponsored by the 1500 Men's and Women's Club of the Morton Towers apartments. . . . Joe Campbell, original Wometco Theatres film projectionist, now at the 27th Avenue Drive-in, was recently honored by receiving the Decoration of Knights Commander of the Court of Honor, conferred by the Supreme Council of the Ancient and Accepted Scottish Rite of Masonry at the bi-ennial session in Tampa, Florida. This was given in recognition of outstanding service to Masonry, or, in public life, to the principles taught by the fraternity. Only 56 men in this section of Florida have been recipients of the honor since 1921. . . . Bright lights, music and visiting celebrities marked the festive opening of "Judgment at Nuremberg" at the Lincoln, Miami Beach. The first night was a sold-out benefit performance sponsored by the Miami Beach Elks Lodge with all proceeds going to the Harry-Anna Crippled Children's Hospital at Umatilla, Florida. . . . Lillian C. Claughton, owner, Claughton Theatres, was elected president of the Greater Miami Hotel Association. She has previously served as vice-president and director and is the second woman in the 43-year history of the Association to be elected president. . . . David Blum, manager, Claughton's Circle, Miami Springs, has been drafted into the U. S. Army. Blum's assistant, Manuel Benito, has been promoted to be manager, with James W. Ladd hired as new assistant. . . . Jose A. Jardines is now assistant at the Trail, Coral Gables.

MEMPHIS

Frank Patterson, City, Junction City, Ark., had special holiday showings and then closed the house until spring. . . . U-Ark closed for the holidays, reopening on Jan. 3. . . . Lyric, Oxford, Miss., reopened on Jan. 3 after being closed for two weeks. . . . Drive-in closings in Mississippi include Twilite, Bruce, and Pickwick, Corinth. . . . Wrote Edwin Howard, theatre editor of Press Scimitar, of the vice-president of Malco Theatres: "Resourceful Dick Lightman didn't have nearly as much trouble recreating Jules Verne's 'Mysterious Island' near Memphis as producer Charles Schneer had doing it for the movie. Schneer's 'island' in the film is actually a series of different backgrounds filmed in many exotic sites. But for a boatride to Memphis' own



Rich-Art Sign Studios, Philadelphia, attracted considerable attention with this gigantic Santa Claus in cooperation with the Fire Department.

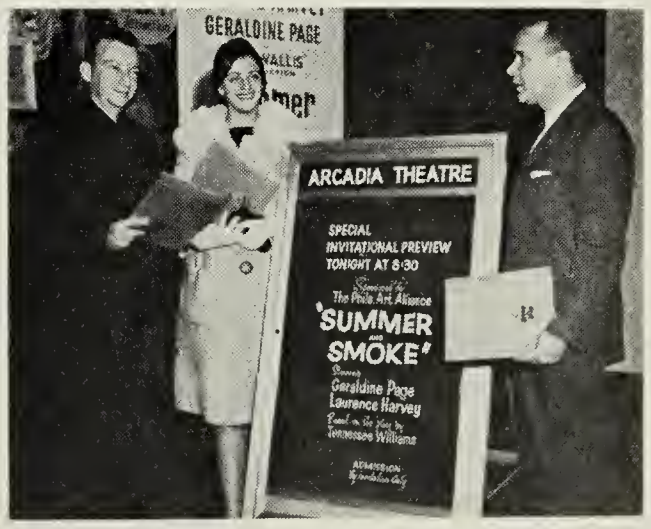


David E. Milgram, owner of a chain of local theatres, presented a complete installation of motion picture and sound equipment to the Philadelphia Museum of Art. The equipment will be used to exhibit a series of film classics and educational features.

'Mysterious Island,' which 100 mid-south youngsters can win in a coloring contest, Lightman has had no such troubles. He has simply staked out Goat Island, a few miles downtown from Memphis, and put his art department to work manufacturing outsized animals, birds, and sea monsters with which to transform it into the island of mystery." . . . The first attempt at desegregating theatres here was staged at Malco when members of the local CORE chapter made an attempt to sit in the main auditorium of Malco. Negroes are permitted to sit in the theatre's balcony. Tickets to the theatre, according to The New Tri State Defender, Negro newspaper, were purchased by four white members of CORE, who turned them over to Negro members. When the ticket-collector told the Negroes they would have to sit in the balcony, they demanded to talk to the manager. They requested a refund of ticket money. After their ticket money was refunded, the CORE members quietly left the theatre. . . . "The Devil at 4 O'Clock" was selected as the best family movie-of-the-month by the Better Films Council, and "Susan Slade" was selected as the best adult movie. . . . Dr. R. Paul Caudill, pastor of the large and fashionable First Baptist Church, lashed out in a recent Sunday sermon at what he termed "The vile filth" of today's movies. Dr. Caudill said the Judeo-Christian Council for Decency has asked movie producers for the right to preview films, and the right was denied them. He said the Council had hoped to grade films and thus give moviegoers some idea of what to expect, but that this was not censorship. . . . Drive-in closings in Arkansas include Lepanto, Lepanto; Airvue, West Helena; Jacksonville, Jacksonville; and Poinsett, Marked Tree. . . . Tommies Drive-In, Kennett, Mo., has closed until warmer weather, as has Cardinal, Mayfield, Ky. . . . Drive-in closings in Tennessee include Lake, Wynnburg; Skyvue, Jackson; Cardinal, Mayfield; Rayco, Covington. . . . Bill Kendall, manager, Guild, one of an art house chain, made a big thing of the 15th anniversary of foreign film exhibition in Memphis. He noted the anniversary in advertising and by using a special trailer. Dave Flexer was operating the Ritz (since renamed the Guild) when these films invaded Memphis, and his tie-in with J. Arthur Rank group in England linked the southern city with New York, Boston, and Los Angeles in having one of the first art theatres in the country. Actually, "Brief Encounter" launched the new Ritz policy in October, 1946. However, it was in December, 1946, that the first of the big roadshow attractions, Laurence Olivier's "Henry V," was successfully shown at the Ritz, and the idea of an "art house" was established.

NEW HAVEN

Wethersfield Police Chief Thomas J. Sullivan has presented a $60,000 check to the Jimmy Fund in behalf of the Connecticut Chiefs of Police Association. The money, collected in a fund drive starting last July, will be used for the Children's Cancer Research Foundation of Boston, jointly sponsored by the Boston Red Sox baseball team and Variety Club of New England. . . . Leonard Sampson, Robert Spodick, and Norman Bialek of the Nutmeg Theatre Circuit, playing revival bill (U-I's "The Grass Is Greener" and UA's "The Misfits") at the Crown, New Haven, used some refreshing ad copy, to wit: "These are NOT the greatest pictures ever made! That claim has been made too often and it's sometimes true. . . . These are just good solid entertainment: Sophisticated, witty, worldly, beautiful, loved by some critics, only 'good' to others!" . . . The 720-seat, downtown subsequent-run Crown, Hartford, Conn., has been sold by the Post-Thomson estate of Hartford to Casimir Szymanski, Hartford furniture dealer, for an undisclosed sum. Built by the Post-Thomson interests in 1917, the theatre had been operated by the P-T group for the past two years; previous lessees included the late industry pioneer Charles L. Repass, Levy & Ginsburg Theatres, and Albro Case. Joe Giobbi, theatre manager for past 14 years, will continue to supervise the situation and also buy and book product. He was at one time manager of the Metro, Los Angeles, for the Hughes and Franklin Circuit. . . . Charles Tolis, general manager, Tolis Connecticut Theatres, lined up sponsorship of a series of old-time and all-time great motion pictures by the Meriden Industrial Management Club at the deluxe Meriden, Meriden, the club members to sell blocks of seats for the entire series. In addition, Tolis sold an oil company on sponsorship of a kiddie cartoon party at the Meriden. . . . A theatre is included in plans for the eight-million dollar redevelopment program in East Hartford, it has been learned. It would adjoin a hotel-motel combination with 350 rooms, year-round swimming pool, marina and extensive office facilities, plus warehousing section. To date, the operator or operators of the proposed theatre have not been disclosed. As of the moment, East Hartford has two theatres—the Perakos Theatre Associates' 1,000-seat Eastwood and



Seen at the Pennsylvania invitational premiere of Hal Wallis' "Summer and Smoke" at the Arcadia are, left to right, Paul Chalfin, first assistant District Attorney; Mimi Sharp, Philadelphia Art Alliance; and Bernard Serlin, exploitation manager, Paramount Pictures.

the Keppner-Tarantul 850-seat Burnside. . . . Irwin Cohen, formerly assistant manager, Arcade, Springfield, Mass., has been named to a similar post at the Astor, Boston. . . . Allen M. Widem of The Hartford Times has been named to the suburban West Hartford Development Commission. He has been serving on the Hartford Fine Arts Commission for the past year. . . . George Christ, operator, Rivoli, subsequent-run situation in Bridgeport, Conn., has announced a new 40 cents admission price, effective from 12:30 noon to 5 p.m., Mondays through Fridays.

PHILADELPHIA

Milgram Theatres is remodeling the Uptown. . . . Joe Solomon has been named territory sales representative for Parade Releasing Organization, Hollywood, which has scheduled 12 or more releases for 1962. . . . Bill Doyle, formerly with United Artists in New York and Philadelphia, and with Universal and Republic before then, is now representing Altura Films International for the territory at 1323 Vine Street, handling MGM re-releases. . . . Milgram Theatres held a formal opening of their new offices at Room 1700, Fox Building. . . . Lucia Carpani, secretary for AB-Paramount Theatres here, has a featured role in the Neighborhood Players stage-play, "The Girl On The Via Flaminia." She formerly worked for United Artists, who a few years ago released "The Girl" as a film entitled, "Act Of Love". . . . Jay Ayrton, manager, Art Cinema, formerly the Grove, Willow Grove, Pa., was arrested on a charge of displaying an obscene advertising poster on "Forbidden Paradise" in front of the theatre. . . . It is March of Dimes time in Philadelphia once again. Variety Club Tent 13 still sponsors and the exhibitors are again urged to take up collections. They should call Mrs. Bernice Engel, Lo. 8-6116 for containers, etc. While polio is licked, birth defects and arthritis are not, and the old patients of polio still have to be taken care of . . . Hal Marshall, 20th-Fox exploiteer, returned to work following illness. . . . Lou Goldsmith, controller, A. R. Boyd Enterprises, was in University of Pennsylvania Hospital. . . . William Z. Porter, former Philadelphian with Allied Artists, received a State of Israel Victory Medal decoration at the Ambassador Hotel, Los Angeles. He served in the Jewish Legion of the British Army, Egyptian Expeditionary Forces, Palestine, during World War One. He is an active member of the American Jewish League, west coast area.

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PORTLAND

Oscar Nyberg, Seattle, National Theatres Evergreen division head, conferred with managers here. He hosted a luncheon attended by Rex Hopkins, Orpheum; Dean Matthews, Fox; and Carl Miller, Hollywood. . . . Mary Lou de Foeldvar is now managing the city's newest member of the art house line-up. This is the 3rd Ave., until Miss de Foeldvar took over a skidroad house showing old pictures. The theatre, Miss de Foeldvar said, hadn't had a telephone in six years. She has spent considerable money and plenty of hard work in cleaning and renovating the small house, where she will show adult foreign motion pictures. Opening picture was Arnold Westker's "The Kitchen" in its first northwest showing. . . . Mark Allen, KPOJ announcer, whose wife Nancy manages the Fine Arts here and heads Martin Foster Enterprises in the northwest, will open the Actors Ring Theatre here in February, he has announced. Allen may start a 16-mm film policy showing special and experimental films as well as staging dramas and comedies in-the-round.

ST. LOUIS

The St. Louis Symphony will sponsor a fashion show featuring $50,000 worth of Balmain gowns on Feb. 9 at the Gourmet Room of the Park Plaza Hotel. The gowns are worn in 20th-Fox's "Tender Is the Night." . . . The Moto-Vu Drive-In, Warrenton, Mo., is being dismantled, and reports are the property will be used as a trailer court. . . . Jerry Berger and William Gehring of 20th-Fox are back in town after meetings in Washington, D.C., concerning "State Fair," "Cleopatra," "Tender Is the Night," and "The Longest Day." . . . Henry C. DeVinney, father of Marcella DeVinney, Buena Vista, died Christmas Eve following a short illness. . . . Irving Shiffrin was back in town for the holidays following promotional work in Kansas City. . . . Mrs. Grace Piccione, owner, Apollo Art, played host recently to several hundred orphans at a free performance of the Apollo's current movie, "Cinderella." . . . Land clearance is beginning to raze another Film Row landmark—the old building which was formerly the home of National Screen Service, United Artists, and Republic. . . . St. Louis Loge 19 of the Colosseum of Motion Picture Salesmen held a meeting in the Paramount Screening room. The present slate of officers, consisting of Fred Mound, UA, president; Ralph Hacker, Columbia, vice-president; and Harry Hynes, Jr., Universal, secretary-treasurer, was reelected for the coming year. George Cohn, Columbia, was appointed assistant secretary-treasurer. . . . Bob Johnson, Terre Haute, has opened the Casey Drive-In at Casey, Ill.

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SAN FRANCISCO

All dressed up and a place to go is the Esquire with its new $200,000 face-lifting job and emerging into the status of a first-run Market Street house. For too many years, this showplace has been a sort of whipping boy for sub-runs, freak features, and move-overs from its parent house, the United Artists, across the street. Esquire came into its own Christmas week with "One, Two, Three" and the firmly announced future policy of first runs from here on out. . . . Another house to shake off the shackles of sub-run programming is the Metro, and manager Nate Grossman's Yule gift to his patrons was Sophia Loren's "Two Women" which originally he had booked to follow the San Francisco International Film Festival. But when La Loren did not keep her scheduled commitment to make a personal appearance on the closing night of the Festival, Grossman made a quick switch in his programming and updated the "Two Women" opening. . . . The passing of Harold Seidenberg, manager, Orpheum Cinerama, leaves a gap on Film Row that long may remain unfilled. He was one of the most popular exhibitors this town has ever known.

REVIEWS

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SECTION TWO
VOL. 67, NO. 4
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AMERICAN-INT.

Journey To The Seventh Planet

SCIENCE FICTION DRAMA
80M.

American-International
(Color)

ESTIMATE: Satisfactory science fiction effort for the program.

CAST: John Agar, Greta Thyssen, Ann Smyrner, Mimi Heinrich, Carl Ottosen, Ove Sprogoe, Louis Miehe Renard, Peter Monch, Annie Birgit Garde, Ulla Moritz, Bente Juel. Produced and directed by Sidney Pink; presented by Cinemagic, Inc.

STORY: Man has conquered space and is seeking life on other worlds. A five-man international crew flies to Uranus, seventh planet, and finds a strangely beautiful green land despite the fact that the temperature of more than 200 degrees below zero makes this impossible. Gradually, they come to realize that an alien being on the planet has created this world out of their own imaginations and is using their secret fears and desires to destroy them. This being also creates the women of their dreams, and the men almost forget their mission. They realize the alien brain must be destroyed, and finally do so. As the magic world of their minds disappears along with their women, they blast off from the strange, cold land to return to Earth.

X-RAY: There are a few story inconsistencies in this science fiction meller, but that shouldn't bother those action fans who like their screen fare peppered with alien beings from other worlds. Color provides a big assist, and the girls are pretty, while many of the special effects are quite good in creating a world of the future. Acting is satisfactory, production and direction are average for such films, and the result is satisfactory program fare for relatively undemanding general audiences.

AD LINES: "Pulsating Horror You Have Never Felt Before . . . In a Terrifying World Where Mind Rules Matter"; "You Are in Space Beyond Space—In A World With A Seventh Sense."

Lost Battalion

MELODRAMA
83M.

American International
(Filmed in the Philippines)

ESTIMATE: War entry for lower half.

CAST: Leopold Salcedo, Diane Jergens, Johnny Monteiro, Joe Dennis, Jennings Sturgeon, Joe Sison, and Bruce Baxter. Executive producer, Kane W. Lynn; produced and directed by Eddie Romero.

STORY: During World War II, in the Philippine Islands at the time when they were overrun by the Japanese, a group of patriots form into a guerilla unit led by an American Major and a native leader. They round up a group of Americans who are stranded in the Philippines and arrange to convoy them to a secluded spot on the coast where they will be picked up by a submarine. Among these refugees is an American and his daughter, Diane Jergens. When she falls in love with the Filipino guerilla leader, Leopold Salcedo, her father tries to prevent the love affair, but to no avail. As the guerillas work their way toward the coast, they engage the enemy several times, with numerous casualties making their position precarious. When they meet a bandit group in the mountains, the bandit leader, Johnny Monteiro, offers to join forces with the guerillas to fight the Japanese. Salcedo is suspicious of this offer, as he is sure the bandits only want to loot and plunder, although the American officer thinks their offer legitimate. The Filipino leader's suspicions are reinforced when they come upon a village which has been looted by the bandits. Soon afterwards, Jergens is kidnapped by the bandits, and Salcedo also is taken by the brigands when he goes to rescue her. The pair escapes, although Salcedo is seriously wounded during the break. They are saved from death by a friendly tribe of natives and rejoin the guerilla forces. When the bandits show up again in an effort to join up with the guerillas, a showdown fight takes place between the two leaders, just prior to the rendezvous with the American submarine. The bandit leader is killed in the ensuing battle, but Salcedo is fatally bitten by a cobra and is left behind to die while the others are rescued by the sub.

X-RAY: Some newsreel footage has been combined with film exposed in the Philippines wherein a local cast, with the exception of Diane Jergens, has been used in this fair tale of the resistance movement during the period of Japanese occupation. Much of what is seen is standard and barely acceptable as a supporting feature on the program. The cast, direction, and production are more or less adequate. There is some action in the story written by E. F. Romero and Cesar Amigo.

AD LINES: "200 Men And One Girl Trapped In A Ring of Steel"; "Life Or Death Hung In The Balance In The Dense Jungle."

COLUMBIA

Sail A Crooked Ship

COMEDY
88M.

Columbia

ESTIMATE: Wacky Entry has lots of laughs and fun.

CAST: Robert Wagner, Dolores Hart, Carolyn Jones, Frankie Avalon, Ernie Kovacs, Frank Gorshin, Jesse White, Harvey Lembeck, Sid Tomack, Guy Raymond, Buck Kartalian, Wilton Graff. Produced by Philip Barry, Jr.; directed by Irving Brecher.

STORY: Robert Wagner is in love with his boss's daughter, Dolores Hart, and he has visions of showing said boss, Wilton Graff, that he can handle things and make money at the right opportunity. When Graff leaves on a trip, he orders Wagner to scrap an old Liberty ship. Instead, Wagner plans on refitting the ship and using it to transport cargo. He calls a firm listed in the phone book, and unkown to Wagner, Ernie Kovacs is in the middle of cracking the company's safe. Kovacs answers and sees a fine chance to further his crooked schemes. He agrees to take care of the refitting of the vessel. He rounds up a crew of other crooks to take care of the chore, including Frank Gorshin, Jesse White, Sid Tomack, Guy Raymond, Harvey Lembeck, and Bud Kartalian. Also included is Frank Avalon, Kovac's innocent nephew, who is unaware of his uncle's plan to sail the vessel to Boston where the gang plans on robbing a bank and Kovac's girl friend, Carolyn Jones. At sailing time, Wagner and Hart visit the vessel and are forced to come along. After a series of misadventures including a near crash and riding out a hurricane, they finally make port and prepare to rob the bank. There they are stymied because it is Founder's Day and all are in Pilgrim's costumes. They rent costumes and do pull off the robbery. On board, Gorshin takes over and decides to get rid of Kovacs, Jones, Wagner, and Hart. Wagner, however, using Hart's brassiere, manages to attract the attention of the Coast Guard and all are saved. Wagner and Hart are married, and Jones is the godmother to their child. Kovacs does all right as a jail trustee, with all the comforts of home.

X-RAY: A preview audience seemed to have an enjoyable time appreciating the wacky antics of Ernie Kovacs and some of the other comic crooks in the cast. There are plenty of opportunities for fun and the cast is competent in its interpretations of the characters in the lightweight yarn that attention fairly well throughout. Performances are good, and the direction and production are efficient and tuned towards the general theme of the presentation, which is to keep things light and gay. All types of audiences should get a charge out of the on-screen nonsense. The screenplay is by Ruth Brooks Flippen and Bruce Geller, based on the novel by Nathaniel Benchley.

TIP ON BIDDING: Higher program rates.

AD LINES: "The Captain Was A Kook And The Crew Were Crooks"; "There Never Was A Cruise Like This."

Twist Around The Clock

MUSICAL
82M.

Columbia

ESTIMATE: Exploitable programmer could do well at boxoffice.

CAST: Chubby Checker, Dion, Vicki Spencer, The Marcels, Clay Cole, John Cronin, Mary Mitchell, Maura McGiveney, Tol Avery, Alvy Moore, Lenny Kent, Jeff Parker, Tom Middleton. Produced by Sam Katzman; directed by Oscar Rudolph.

STORY: When manager John Cronin and the leader of a small-time rock and roll band get into a hassle, they part company out in the hinterlands. As Cronin and friend Alvy Moore pass through a small town on the way home, they stop overnight and wind up going to the local dance hall. There they witness a new dance called the Twist and the exhilarating effect it seems to have on young and old alike. Seeing the possibilities of the thing, Cronin tries to sign the group, including band leader Clay Cole and twisters Mary Mitchell and brother Jeff Parker. They leave the decision up to Mitchell, who is attracted by the money and persuaded by the romantic antics of Cronin. The latter leaves for New York to seek the support of talent agency head Tol Avery, even though he has turned down proposals of marriage by Avery's daughter, Maura McGiveney, who is determined to get Cronin no matter what. Avery agrees to give Cronin a trial booking in Boston, where he is sure he will fall flat on his face and have to marry McGiveney. The dance is a hit, and

Avery resorts to blacklisting the Cronin-sponsored act. They get a chance to put it on at a night club where Chubby Checker and Dion are appearing, and the Twist becomes a big hit. Avery, realizing that there is big money to be made, signs the group to a long term contract and hopes to stop any romance between Mitchell and Cronin by having the contract contain a clause that she can't marry. Cronin gets the idea to put on a giant Twist show coast-to-coast on television. This is successful, and Mitchell then lets it be known that she and Cronin are married. Avery threatens legal action until he learns that they were wed before she signed the contract. McGiveney decides its time to concentrate on someone else for a husband-to-be.

X-RAY: Everybody seems to either know about the Twist or to be doing it so Columbia wisely rushed out a quickie production to take advantage of the dance and the furor it has aroused. It seems to this viewer that the story and other details are highly reminiscent of a former Sam Katzman production of not too long ago called "Rock Around The Clock." Anyhow, if the Twist is as strong as it seems to be, then viewers will certainly be attracted to this entry with its load of tunes properly Twisted as well as some of the youngsters who have brought the movement to the fore, such as Chubby Checker, Dion, Vicki Spencer, Clay Cole, the Marcels, etc. The story by James B. Gordon is incidental and merely serves as a rack on which to hang the tunes and the Twisting. The cast consists of unknowns who do fair by their assignments, and the direction and production are average. It should do quite well as an exploitable programmer.

TIPS ON BIDDING: Higher program rates because of timeliness of subject.

AD LINES: "First It Was Rock-'n'-Roll Now It's The Twist . . . And This Is It"; "Chubby Checker—The Creator of The Twist And His Whole Crew Insure Lots Of Fun For All."

MGM

Light In The Piazza

DRAMA
105M.

MGM
(CinemaScope)
(Metrocolor)
(Filmed in Italy)

ESTIMATE: A well-made and absorbing drama.

CAST: Olivia de Havilland, Rossano Brozzi, Yvette Mimieux, George Hamilton, Barry Sullivan, Isabel Dean, Moultrie Kelsall, Nancy Nevinson. Produced by Arthur Freed; directed by Guy Green.

STORY: Mother and daughter, Olivia de Havilland and Yvette Mimieux are sightseeing in picturesque Florence, Italy, when a gust of wind brings about the meeting of Mimieux and a young Italian boy, George Hamilton. The meeting is duplicated over and over as the lad is obviously smitten with the attractive blonde girl. De Havilland doesn't quite know how far to go to discourage the meetings although she attempts it. She engages tutor Isabel Dean to teach the girl Italian, and confides to her that Mimieux had an accident as a child. While she has the physical features of a grown woman, she has the mentality of a 10-year-old. De Havilland and her husband, Barry Sullivan, have often before had to explain these facts to young men who were attracted by her beauty. Here in Italy, though, it's not quite that simple, and she is tired of explaining away any chance for her daughter's happiness. After all there is always hope that the mental block may someday dissolve, although there is no medical opinion to back this. Hamilton even brings his father, Rossano Brazzi, into the act by accidentally on purpose having him meet de Havilland and the girl. A visit to their home is next, and it is quite evident that not only does Hamilton love the girl, but his family approves of her as well, seeing in her a good, innocent, and attractive youngster who would make Hamilton a fine wife. In addition, it is quite evident that her family has considerable money. De Havilland finally summons husband Barry Sullivan and takes the girl away to Rome, promising that they will return to Florence. Sullivan discounts the idea that she is developing into a normal women just because she and a boy are attracted to each other, and he insists that when they return to America she be put into a special school for girls that need care. He also asks de Havilland once again to become an active wife to him. She is told to forget Hamilton and his family. When Sullivan rushes back to America, she makes up her mind to let the pair get married if Hamilton so desires, figuring that Mimieux, every whim will be taken care of by a devoted husband and his family, and her childishness will be treasured as innocence. As the papers are being signed, Brazzi calls off the whole thing after getting a look at her passport which shows that she is older than Hamilton. When they meet again, de Havilland tells Brazzi that the dowry has been increased and the wedding is on again. This time everything goes off without a hitch and she watches her daughter go off on the arm of her husband enveloped in the love of an entire family. De Havilland feels that she has done the right thing.

X-RAYS There are three areas covered by the plot here: the problem of a mother who has been saddled over the years with a handicapped daughter; young people in love when realism is just a word; and a beautiful sightseeing tour of ancient Florence. Each is substantial and each will have devotees. The problems of Olivia de Havilland as the mother will touch and wound all women deeply, and bring a tear that will even shine through the joy of the happy ending. The younger set will go for Hamilton, Mimieux, etc., and their antics, while all the travelers and would-be travelers are in for an eyefilling treat as gorgeous Italy lies exposed in CinemaScope and color. Word of mouth will be a big help and a big campaign can even help a little more. The cast is very good, and it's not fair to pick one above the others. The direction and production are superior. The screenplay is by Julius J. Epstein based on a story by Elizabeth Spencer.

TIPS ON BIDDING: Higher bracket generally.

AD LINES: "A Touching Story And Romance That Will Be Impossible To Forget"; "Thrill To The Beatuies of Italy And To A Story Tatht Will Move The Hearts Of All Who See It."

20th-FOX

Tender Is The Night

DRAMA
146M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Made in Europe)

ESTIMATE: Well made drama should have wide appeal, particularly for femmes.

CAST: Jennifer Jones, Jason Robards, Jr., Joan Fontaine, Tom Ewell, Cesare Danova, Jill St. John, Paul Lukas, Bea Benaderet, Charles Fredericks, Sanford Meisner, Mac McWhorter, Albert Carrier, Richard de Combray, Carole Mathews, Alan Napier, Leslie Farrell, Michael Crisalli, Earl Grant, Maurice Dallimore, Carol Veazie, Arlette Clark. Produced by Henry T. Weinstein; directed by Henry King.

STORY: Famed psychiatrist Jason Robards, Jr., falls in love with patient Jennifer Jones while treating her in a Switzerland sanitarium operated by Paul Lukas, who hopes Robards will continue his work. He fights this attraction, realizing it can harm Jones, but when he meets her after her recovery, they admit their love. Their marriage particularly pleases Jones' sister and guardian, fabulously wealthy Joan Fontaine. The happy couple embark on a prolonged honeymoon in an atmosphere of lush luxury. Robards finds his desire to return to Switzerland and his practice is dulled with time. Jones suffers a few relapses, and they buy a villa on the Riviera. They entertain lavishly, and life is a long series of parties and drinking sessions. Robards makes a few attempts to get back to his practice, but they all fall through. When their friend, cynical pianist Tom Ewell, is killed in a drunken brawl, and their young daughter almost dies after drinking liquor they left on the table, Robards and Jones return to Switzerland and try to make a new life. Robards buys into the sanitarium, but can't accept the way it is run by Dr. Sanford Mesiner. He keeps drinking, and finds that he is now dependent on Jones as their situations have been reversed. He leaves the sanitarium and continues downhill, giving up his practice again. Their marriage threatens to destroy them both, although they still love each other deeply. Jones is convinced by long-time suitor Cesare Danova that the only hope for both of them lies in her and Robards separating. Robards gives up drinking before the split, says goodbye to his wife and children, and plans to start a new life in the United States. Jones has been cured, but the price is high indeed.

X-RAY: This beautifully made adaptation of the F. Scott Fitzgerald novel about life among the idle rich in the aimless '20s should have a wide appeal for lovers of good screen drama. It should particularly please the ladies, although there is plenty in the fine drama to attract their menfolk as well. Acting is first-rate as the nostalgic time is captured faithfully against breathtakingly colorful European vistas. The story holds interest throughout as the doomed love of a couple bent on destroying themselves and each other winds toward its inevitably bittersweet conclusion. Performances are first-rate, with Jennifer Jones perfect as the beautiful Fitzgerald heroine and Robards capturing the flavor of the times in a difficult characterization. Also excellent are Jill St. John as a beautiful, rather empty headed screen starlet and Tom Ewell as a cynical composer searching in a bottle for a "lost chord." Pierre Balmain designed the clothes for the glamorous gals in the film, and this should be another decided plus for the female patrons, who are treated to a real fashion show. Settings too are lush, but the play's the thing, and Ivan Moffat's screenplay does well by the Fitzgerald classic. This one can be sold hard and shown with pride to adult audiences, who should provide favorable word-of-mouth follow-up.

TIP ON BIDDING: Higher rates.

AD LINES: "Their Love Threatened To Consume Them Both"; "A Love Too Strong To Last . . . A Life Too Aimless To Satisfy"; "Fitzgerald's Greatest Novel Now Becomes The Screen's greatest Love Story."

UNITED ARTISTS

The Happy Thieves

COMEDY DRAMA
88M.

United Artists
Hillworth Productions, A.G.
(Made in Spain)

ESTIMATE: Names must carry confused programmer.

CAST: Rex Harrison, Rita Hayworth, Joseph Wiseman, Gregoire Aslan, Alida Valli, Virgilio Texera, Peter Illing, Brita Ekman, Julio Pena, Gerard Tichy, Lou Weber, Antonio Fuentes, George Rigaud, Barta Barri, Karl-Heinz Schwerdtfeger. Directed by George Marshall.

STORY: Gentleman thief Rex Harrison steals a valuable painting from the home of Duchess Alida Valli with the help of Rita Hayworth. They attempt to smuggle the canvas into France, but it is gone when they arrive there. Hayworth wants to leave the crooked life, but Harrison marries her. They return to Spain with brilliant artist Joseph Wiseman, who forges the paintings Harrison steals to delay pursuit. They discover that the stolen painting is in the hands of Gregoire Aslan, who uses it to blackmail Harrison into stealing a large Goya painting from the Prado Museum. Harrison plans the theft, using his friend, bullfighter Virgilio Texera, in the scheme. Texera loves Valli, who wants him to quit the ring after his next fight. Harrison tells him not to appear for the fight, reason-

ing that he can steal the painting during the confusion that is sure to result when the popular matador doesn't show up. Texera does go to the area, and Aslan shoots him to provide Harrison with the chance to steal the painting. The robbery goes off well, but Harrison is horrified when he hears of his friend's death. He finds Aslan bludgeoned to death, and Harrison and Wiseman are arrested by police. Hayworth goes to Valli for help. Valli is exposed as Aslan's slayer, but this could never be proved. Police agree to drop the murder charge if the Goya is returned and either Harrison or Wiseman remain on a 10-year manslaughter charge. Harrison sets Wiseman free by remaining in prison, and a happy Hayworth is convinced her husband has decided to go straight. She will wait for his release.

X-RAY: This confused comedy drama never really gets off the ground, and that is a shame because the fine cast could have been used for an effort far more worthwhile than this one. Audiences are likely to be more mystified by the goings-on than entertained. The story seems to have trouble making up its mind whether or not to be serious, and the actors are more or less left to flounder in this indecision. Editing is uneven, and production and direction are pedestrian. Despite the film's shortcomings, it does boast solid name values, and perhaps the rather arty approach to the story could attract art and specialty audiences. Generally, however, it is a disappointment. Screenplay is by John Gay, from the novel "The Oldest Confession" by Richard Condon.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Happy Thieves In The Wackiest Crime Ever"; "He Could Steal Anything . . . Especially The Heart Of A Lovely Lady."

Something Wild

DRAMA
112M.

United Artists
(Justin)

ESTIMATE: Off-beat drama mainly for art circuit.

CAST: Carroll Baker, Ralph Meeker, Mildred Dunnock, Charles Watts, Jean Stapleton, Martin Koslek,Ken Chapin, Clifton James, Tanya Lopert. Produced by George Justin; directed by Jack Garfein.

STORY: Taking a short cut through the park near her home on a spring evening, Carroll Baker is attacked and raped by an unkown assailant. She gathers her belongings and sneaks into her home where she tries to bathe away her hurt as well as the touch of her attacker. She also destroys her soiled and torn clothing. The next morning she is awakened by her mother Mildred Dunnock, and she tries to go to school as usual. The crowded subway forces her out of the car and onto the platform, where she faints and is taken home in a police car. After a few days in bed, she tries again to carry on, but she can't. She leaves home to take a job in a 5 and 10 cent store and a tiny room in a seedy rooming house. She can't get along with either her companions in the store or her neighbor, Jean Stapleton. All this plus her illness and the heat drive her to one of New York's high bridges. Before she knows it, she is almost over the edge. She is saved by lonely garage mechanic Ralph Meeker, who takes her home to his basement apartment. He tries to be sympathetic and friendly. When she eventually wants to leave, she finds the door locked. Meeker goes for her when he comes home drunk, and she defends herself as best she can, to the extend of kicking him in the eye which needs medical attention. He refuses to let her go, feeling that since he saved her life she should belong to him. He tries to show her that he needs her and also proposes marriage, but she turns him down. When the door is left open, she does get out. Walking around convinces her that she wasn't alone when she was with him and that he really needed her. Baker returns to him. A few months later, Dunnock receives a letter telling her where Baker is living. When she arrives there, Baker introduces Meeker as her husband and tells her she is going to have a baby. The mother refuses to believe what has happened at first, but finally resigns herself and accepts the situation.

X-RAY: It would seem as though the art and specialty houses would be the best outlets for this drama that is off-beat, unusual, and actually not very entertaining in the accepted sense of the word. Perhaps audiences there are willing to seek out and watch the repelling rape of a young girl accompanied by animal-like grunts and groans, and then to follow her through the realization that her life has been changed. How she reacts to this change is depressing and unpleasant, nor do her newly-sought surroundings or acquaintances do anything to remedy the condition. The cast is expert in this character study, with Baker fine in the lead. The direction, too, is skillful, and the production values are well presented. As for the story, there isn't much of one and this has been written by Jack Garfein and Alex Karmel, based on the novel "Mary Ann" by Karmel. One of the better items to be found here is the photography of scenes taken in and around New York City. The film is suited for adult audiences.

TIPS ON BIDDING: Depends on individual situation.

AD LINES: "Evil Stalks The Night"; "A Young Girl Is Forced To Face Life In The Raw."

UNIVERSAL

Desert Patrol

MELODRAMA
78M.

U-I
(English-made)

ESTIMATE: Good film on desert warfare.

CAST: Richard Attenborough, John Gregson, Michael Craig, Vincent Ball, Percy Herbert, Barry Foster, Andrew Faulds, George Murcell, Ray McAnally. Produced by Robert S. Baker and Monty Berman; directed by Guy Green.

STORY: During the battle for Africa, Captain John Gregson arrives at a base in time to join Captain Michael Craig on a raid on one of the German supply dumps, which is one of a series of raids being carried on throughout the desert simultaneously. Gregson is a regular officer, and he doesn't take take to the easygoing attitude of the other officers and men. Enroute, they encounter a German armored car which costs them men and several vehicles. Another time, Gregson bluffs German inquiries when they have to stop to change a wheel. At the dump, Gregson clears a path through the mine field, and Craig and his men discover large numbers of brand new tanks as they plant their explosives. The latter go off as they leave, but they are pursued and their radio is destroyed before they can send a warning about the tanks. The toll is heavy among the remaining men and machines, and pretty soon wounded Craig, Gregson, and a handful of men are forced to try and walk out of the desert. They spot a British and a German patrol, each unaware of the other. Gregson sacrifices himself by attacking the German car which alerts the British. They are able to destroy the Germans, take back the survivors, and make use of the important information before the Battle of Alamein begins.

X-RAY: Devoted strictly to warfare in the desert during World War II, this entry gives a fairly good account of itself with the emphasis more on methods and machines, rather than on the men and their characters. Actually, it's just an expanded incident that is shown, but there is action and suspense and some realistic performances and battle sequences. The direction and production are okay, and the import should satisfy in the supporting slot of the program. The screenplay is by Robert Westerby based on an original story by Sean Fielding.

AD LINES: "High Adventure And Thrills In The Desert"; "The Story Of A Vital Mission In The Desert."

WARNERS

The Singer Not The Song

DRAMA
129M.

(152)
Warners
(CinemaScope)
(Technicolor)
(Filmed in Spain)

ESTIMATE: Interesting drama on religion and its effect.

CAST: Dirk Bogarde, John Mills, Mylene Demongeot, Laurence Naismith, John Bentley, Leslie French, Erich Pohlmann. Produced and directed by Roy Baker.

STORY: To a remote Mexican village comes newly assigned priest John Mills to replace Father Leslie French, whose will has been broken by bandit Dirk Bogarde, who has kept out of police hands by never committing proveable crimes. Mills summons the townspeople to Mass once again, and one of the few who do show up is Mylene Demongeot, daughter of the area's leading landowner, She is impressed with Mills and becomes his assistant in the dispensing of medicine to the poor. The opposition of Mills arouses the admiration of Bogarde, but this doesn't prevent him from either trying to kill him or to drive him out. He finally discontinues the attempts on his life, figuring that if he dies he will become a martyr. He even saves Mills' life when one of his drunken henchmen tries to kill him. Police use the incident as a means of banishing Bogarde and his gang. Peace reigns and Demongeot is not content to date men of her own age because she has fallen in love with Mills. Bogarde returns and asks Mills for permission to stay with him so that he might investigate the matter of religion and whether it's the man, Mills, or the religion which is good. It is then that Bogarde learns of Demongeot's feelings for Mills. The latter urges her to go to the U.S. for a visit and she comes back engaged. She can't go through with the wedding, and at the last moment runs off with Bogarde. At a hideaway, she confesses her love for the priest who cannot return her feelings. In the pulpit, Mills turnson Bogarde and denounces him. He is arrested. Enroute to jail, his gang tries to rescue him, but he is fatally wounded. Mills is also fatally shot when he goes to his aid, and priest and bandit die side by side.

X-RAY: This is a drama between two strong men, one a bandit and the other a Catholic priest, who has to overcome fear before he can inspire belief in God in the area once again. The two are in constant conflict until the conclusion when both sides lose their leader. The subject will hold more interest for some than for others, with perhaps the best audiences among those who attend the art and specialty spots where this type of subject provides food for thought The performances are certainly good, as are the direction and production. The screenplay is by Nigel Balchin, based on a novel by Audrey Erskine Linop.

AD LINES: "An Unusual Drama About Unusual Men"; "A Killer Bandit Fears Neither God Nor His Emissaries Until The Showdown."

FOREIGN

A Mid-Summer Night's Dream

NOVELTY
74M.

Showcorporation
(Filmed abroad)
(CinemaScope) (Eastman Color)

ESTIMATE: Puppet novelty of well-made classic for art spots.

CREDITS: Created and designed by Jiri Trnka; directed and written by Howard Sackler; narration by Richard Burton and voices by the company of the Old Vic Theatre.

STORY: The daughter of Egeus, Hermia,

(*Continued on page 4900*)

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A MID-SUMMER NIGHT'S DREAM

(Continued from page 4899)

loves Lysander and not Demetrius, whom Egeus wants her to marry. To enforce his order, he takes her before Thesus, the Duke of Athens, who orders that she follow the desires of her father. Thesus is busy with his own wedding plans when he is to marry Hippolyta, Queen of the Amazons. Meanwhile Hermia's friend, Helena, is in love with Demetrius, but the latter can't abide her. A dispute between Oberon, King of the Fairies, and his Queen adds to the plot's complexities. Another segment of the story deals with the efforts of a group of tradesmen to put on a play as part of the festivities surrounding the wedding of the Duke. When Hermia and Lysander have a tryst in the woods, Demetrius and Helena follow them separately and the tradesmen are also there to rehearse their play. Oberon and his servant Puck are on hand as well to weave spells on all until the complications are straightened out to the extent that Demetrius falls in love with Helena and Hermia and Lysander can get married with the approval of the Duke and Egeus. Oberon and Titania are reconciled and the tradesmen get a chance to perform at the wedding ceremonies.

X-Ray: Shakespeare has always provided more of a measure of entertainment for art house patrons, and there is no reason to doubt that this will do as well. It was filmed in Czechoslovakia, and recorded mainly in London, and the yarn is told by expertly manipulated puppets which get across the action in fine fashion. The dramatic portions, however, are something else since the faces don't move. The color is a welcome addition to the production, making for some effective scenes. The original Shakespeare play seems to have been reorganized a bit, presumably in the interest of brevity, and the result is a film that doesn't tax the viewer too much, yet should satisfy most supporters of the Bard of Avon, including students and allied groups who have a yen for his works.

Ad Lines: "Shakespeare Presented In A New And Exciting Fashion"; "An Unusual Entertainment Thrill."



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

JANUARY 10, 1962 SECTION THREE VOL. 67, NO. 4

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B1
Costume Party Contest
THEATRE: **State,**
ADDRESS: **Lebanon, Pa.**
MANAGER: **James E. Cole**

When I played 20th Century-Fox's "THE COMANCHEROS" recently I held a costume party contest at the theatre. Any child who came dressed in full Western costume was admitted free and we had over 50 kids under 13 who did so. On hand to greet the kids, hand out prizes and judge the contest were two WLYH-TV childrens' show personalities "Uncle Bob" and "Sky the Elf". The prizes were promoted free from Marty's Discount Toyland and totaled $18. Prizes were awarded for Best Costume, Most Original, Most Authentic, Most Unusual, and the Youngest and the Oldest contestant. Passes were given to the runners-up. "Bob" and "Sky" plugged the contest on each of their shows and after the contest they showed pictures of themselves with the winners, which added up to a lot of advertising and good will for the State Theatre. The contest was also advertised by me with an attractive 40" x 60" out front and by sniping the ads three days before the contest.

The newspaper cooperated on the day before opening by running an advance story entitled "John Wayne Battles 'Comancheros' In Film". The paper also ran a story of the contest with the winners names and other information. Both these stories appeared on page two on different days.

Also in order to pick up extra revenue I ran a Thanksgiving Eve. midnight showing which I was able to sell as a "special" with all seats $1.00. Here again my ads were tagged with the information along with a very attractive 30" x 40" outside the theatre. My radio spots were tagged with all the information about the midnight show gratis.

In my advance ads I played up the fact that regular prices and performances would prevail for this picture. On all my ads I used the line "Bigger Than NORTH TO ALASKA" which played for five weeks last winter.

A special six-sheet board was set up a week in advance and continued up through the entire run. This was lit up at night with flood lights.

I also arranged a window tie up with Marty's Toyland and that went this way. . . For the Finest In Western Toys and Accessories See Us. . . For The Finest In Westerns See . . . etc, etc. This measured 3 x 5 feet and was incorporated with a display of 8 11" x 14"'s.

Needless to say we held the picture over over and played it a second full week.

NUMBER B2
Build Your Own Island
THEATRE: **Crosstown, Memphian, and Frayser Drive-In,**
ADDRESS: **Memphis, Tenn.**
MANAGER: **Executive vice-president: Richard L. Lightman**

We recently played Columbia's "Mysterious Island" in three of our Memphis situations, the Crosstown, deluxe specialty house; the Memphian, a neighborhood house; and the Frayser Drive-In. At the end of the first week it had garnered 300% of normal business. We feel that the boxoffice success of this film is due, in part, to our campaign which featured a coloring contest, a boat ride and treasure hunt.

We promoted the Memphis Press-Scimitar into a coloring contest. (We had to draw the scene to be colored) with prizes as follows: Gasoline go-cart for first two places and Mississippi River stern-wheel boat trip for the top 150. (We had 1000 applications.) The boat took the children to an island 30 minutes downstream from Memphis. We called this island "MYSTERIOUS ISLAND" and had it rigged up a-la-Disneyland with giant-sized papier-mache animals such as a sea serpent (see photo), a giant snake, a giant bird whose head measured approximately 7 feet by 5 feet by 5 feet (its mouth moved open and closed) and several regular sized animals (see photo). We had a bit of drama worked out whereby some of us fired blanks at the animals and "killed" them. A gorilla rushed into the crowd and seized one of the children. We "killed" it and rescued the child (The "Gorilla" was Watson Davis, our Circuit Advertising Director, who made and set up the animals and conducted all the activities on the island.) Then we dug up a buried "treasure", for which we had herald maps and ate the contents—gold paper covered chocolate coins. Then we had a wiener roast after which we returned to the boat as we fired our guns at new attacking animals.

This stunt garnered us much advance newspaper, radio and T.V. space. In Memphis our T.V. space runs approximately $145.00 for a 20 sec. spot in prime time and we got on the T.V. evening news on two channels with 60 sec. of footage on the Saturday night before Christmas free. Among the several newspaper stories we got, one was on the front page.

We rejected all the regular newspaper ads which featured the balloon and the name "Jules Verne" as we feel these images have exceeded the irritation point, having been used in "AROUND THE WORLD IN 80 DAYS", "MASTER OF THE WORLD", "FABULOUS WORLD OF JULES VERNE", etc. Instead, we featured the monstrous chicken head and established it as the central image. We also blew up a lizard head into dinosaur proportions and used it in one ad. We concentrated on such words as "Amazing" and "Adventure". Knowing we would be up against powerful competition in "BABES IN TOYLAND" we started running ads on Sunday alone right after Thanksgiving.

Apart from the free T.V. news spots promoted in connection with our riverboat ride, we used a very heavy concentration of paid



Through the cooperation of the Chancery office of the Archdiocese of New York, 1500 members of various religious orders attended a recent special showing of MGM's "King Of Kings" at Loew's State in New York City. The Nuns, Brothers, and Priests were unstinting in their praise for the bibical drama.



As shown above, the children didn't scare easily. Winners of a coloring contest placed recently by Richard Lightman, executive vice president, Malco Theatres, Memphis, with the Press-Scimitar, won a voyage down the Mississippi River to Columbia's "Mysterious Island," where the theatremen had "planted" dummies of dinosaurs, tigers, other monsters. Despite inclement weather, a wiener roast followed, before a "giant chicken" head arose from the willows and chased everyone back on the excursion boat.

T.V. spots during the week before we opened. These were divided as follows: 60% around children's programs and 40% around adult programs.

Radio spots and Give-aways also plugged the show.

On opening day we gave away 1400 miniature dinosaurs which cost us (4c each).

D | MERCHANTS

NUMBER D1
Barmaids' Popularity Contest
THEATRE: **Ritz**
ADDRESS: **Nuneaton, England**
MANAGER: **Ron J. Crabb**

"Who is Nuneaton's Best Barmaid?" is the question I asked when I played "All in a Night's Work"! I dropped the query when talking with the local editor and suggested that we should find out. He snapped up the idea provided I could offer a worthwhile prize for the two best barmaids. Through the ABC head office I arranged for the editor to take them to lunch at our Elstree Studios and watch shooting on the current production.

No sooner than the first story appeared in the press, the interest was enormous. The contest became the talking point in the 150 public houses in the district. "Regulars" started writing in extolling the virtues of their particular favorites. Many publicans were so enthusiastic that they displayed notices in their bars encouraging customers to write to the press about their favorite barmaid.

Rarely has the result of a contest promoted in connection with a movie been more eagerly awaited. The important thing is that much of the interest was created with people who are no longer regular picturegoers. And not only was it a talking campaign. The local evening paper broke the results story in a front page splash pictorial spread reading "Town's Top 'Pulla-Pinta' Girls To Visit Studios".

In addition this 3 day booking was plugged with 1000 press quote throwaways, 500 teaser cards in envelopes, 60 box office cards, 11 window displays and a foyer display.

NUMBER D2
Sweaters And Biscuits
THEATRE: **ABC Carlton**
ADDRESS: **Boscombe, England**
MANAGER: **Brian W. Lewis**

Playing Anglo Amalgamated's latest laugh riot, "Carry On Regardless," I exploited the national tie-ups to the fullest advantage. In the film, Liz Fraser wears a Lyle and Scott sweater and I used the still showing this effectively. A local stockist provided an identical sweater and other woolen goods for a foyer display and with the co-operation of the manufacturers I was able to promote three sweaters as prizes in a simple competition. Entrants were asked to list the six features of the sweater in the order of merit



This walking book provided excellent street ballyhoo for Columbia's "Devil At Four O'Clock" at the Loew's, Rochester, N.Y., managed by Lester Pollock.

decided on by a judging panel. The contest was publicized by means of posters and entry forms.

A still showing Kenneth Williams playing with an electrically operated Scalextric Model Motor Racing car proved the basis of another effective tie-up. A large working layout was set up in the foyer. This consisted of a complete motor racing circuit, stands, pits, etc. and proved a real attention drawer. Kenneth Williams is also seen in the film with a rocking horse and garden swing manufactured by Triang Toys. Displays of these items and suitable stills were featured by a number of local stockists.

Coinciding with my booking Cristo Instant Potato Crackers were launching their product in the area and this provided an excellent opportunity for a tie-up. Extensive use was made of showcards tying in the film. A small contest was run in which entrants were asked to estimate how many pakets of Cristo had been cooked for the foyer display—a mountain of crisps were piled in the foyer.

Other stills from the film were used for tie-ups with camera shops and newsagents. In all over 100 window displays featured the film.

G | STUNTS-BALLY

NUMBER G1
Western Atmosphere Helps
THEATRE: **Fine Arts**
ADDRESS: **Denton, Texas**
MANAGER: **Geneva Wood**

We recently closed with "ONE EYED JACKS" here at the Fine Arts Theatre, after a very successful run. The following is a summary of the advertising campaign and exploitation which brought success to the widely advertised picture.

Three weeks in advance of the playdate six sheets were displayed on the display board to the side of the theatre. Also, 50 window cards were distributed throughout the city to begin the campaign for the picture.

The backbar of the concession stand was accented with one sheet, "One Eyed Jacks" cards. The letters ONE EYED JACKS were cut out of red paper backed with black trim and put above the concession a month in advance.

A display at the local record shop tied in well with the picture. It was a very attractive display advertising the record "One Eyed Jacks" and giving the title good advertisement. Along this line the theme from "ONE EYED JACKS" was played in advance during intermission and various times during the run of the picture it was played on the speaker out front.

Taking advantage of the western theme, the employees wore hats with "One eyed Jacks coming" on the bands of the hats. These were worn two weeks in advance of the playdate creating many inquiries on the date of the picture.

Carrying this western theme further, on opening day employees wore complete western outfits and continued wearing these through out the run of the picture. This gimmick created enthusiasm among the employees and an overwhelming response from patrons and the people passing by.

On Saturday after opening day, one of the cashiers and an usher, dressed in their western clothes and appropriate hat bands. went around the square here in Denton and then to surrouding areas giving out small "gun" heralds (hand-made) cut out in the shape of a gun and imprinted with "ONE EYED JACKS," FINE ARTS THEATRE, (playdate). This created great interest for the picture and brought a favorable comment from one of my competitors. Over one hundred of these heralds were distributed to people individually and not just put on cars. This was much more effective than placing them on cars.

Our lobby display, tieing in with the theme

(*Continued on page EX-380*)

PRICE SLASHED!

Formerly $7.50

Now ONLY $4.00

First come, First served!

While they last!

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAMP-LING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. *Authored by Men who Know!*



• 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia 7, Pa.

Enclosed $..... for ..... copy(s) of
"SHOWMANSHIP IN ADVERTISING"
ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

COMPANY ASSISTS

"ESQUIRE" MAGAZINE has instituted a major promotional campaign on behalf of "EL CID" with the leading department stores in each of the cities in which the film is currently playing on a reserved-seat basis. "Esquire" offers the store complete cooperation in instituting an "EL CID" promotion utilizing the many Spanish imports currently on the market such as records, men's wear, olives, sherry, brandy and wines, antiques, toilet articles, leather and wicker ware, and Majorca pearls. The ideas submitted for display material included the beautiful four color reproductions of the Francisco Moreno Galvan paintings created specially for "EL CID," replicas of the silken banners used in the film, Spanish Tourist Office posters, and other display props. In addition to the department store tie-up, "Esquire" has circularized to over 1,000 music stores, offering display material emphasizing the MGM soundtrack of "EL CID" as well as individual 45 rpm's of excerpts from "EL CID" and Spanish music from other classical and contemporary sources.

ONE HUNDRED AND TWENTY - ONE bands from 34 states have applied for participation in the Music Man Marching Band Festival, to be staged next June 19 in Mason City, Ia., it is announced by the Mason City Chamber of Commerce. The Festival, described as the biggest and most elaborate event of its kind ever presented, will salute Warner Bros. Technicolor motion picture production of Meredith Willson's "The Music Man," which stars Robert Preston and Shirley Jones. Mason City's hometown hero, Meredith Willson, will be guest of honor. The Festival committee proposes to accept one band from each state. These will join 90 bands from the Northern Iowa-Southern Minnesota area in competition. More than 14,000 students, chaperones, and directors are expected to attend the event. Mason City's selection committee will complete the judging of applications before Christmas. The bands entering the Music Man competition range in size from 36 to 130 members.

LIBBY, McNEILL AND LIBBY food-packaging company will spotlight Metro-Goldwyn Mayer's "The Horizontal Lieutenant" in national magazine and Sunday supplement advertisements for its foodstuffs. The tie-in campaign is based on the use of Libby brands in several scenes of the comedy, starring Jim Hutton, Paula Prentiss, and Jack Carter. Art from these sequences will be integrated into the ads. The exploitation project will also include point-of-sale materials and store displays.



C. V. Mitchell, manager, Armstrong's State, Fostoria, Ohio, recently was awarded a Silver Citation in MOTION PICTURE EXHIBITOR's Showmen of the Year contest. He was subject of a laudatory story in his local paper on the occasion, calling attention to the fact that he presents excellent family entertainment and is active in many civic endeavors.

THE NEW 1962 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

WESTERN ATMOSPHERE

(*Continued from page EX-378*)

of the picture, created outstanding results and response. A gambling table with cards, laid out in hands, and poker chips placed on the table with a manikin borrowed from a local store, dressed in western clothes and standing near the table maintained the center of interest. The western atmosphere was secured even more so with hitching rails in the background and a shot gun laying across the table.

A standee of Marlon Brando, made from a six sheet, was placed near the rails with appropriate date and title of picture. This lobby display was set up a few days in advance of the playdate.

Carrying the same theme outside, hitching rails with a Marlon Brando standee were placed in front of the boxoffice. This set was highlighted by the use of the "One Eyed Jacks" cards (one sheets) dated. This was also set up a few days in advance. It created great interest from the people going around the square as well as those walking by.

Small posters on "One Eyed Jacks" were placed on the boxoffice and the doors of the theatre, also.

"Mysterious Island" In Unique Island Bow

CRESCENT CITY, FLA.—The most unique motion picture premiere in history took place when Charles H. Schneer's color and Super-Dynamation film version of the Jules Verne classic, "Mysterious Island," made its world bow on an island in Crescent Lake.

The private island, with its own premiere of the film, was the grand prize on top-rated NBC-TV network program, "The Price Is Right." The winning contestants were flown to Jacksonville, where they were met by Florida state and city officials as well as national press covering the unusual event. A special car caravan conveyed the winners and their escort to Crescent City where deed-presenting ceremonies took place. At showtime, the winners proceeded to their new island home by power launch while more than 100 escort boats, two master schooners, and a seaplane offered enthusiastic escort. The private dock which leads to their three-bedroom home and private motion picture screen which is mounted on the front porch was covered with plush red carpet.

The 2½ acre sub-tropical island is situated in the center of Crescent Lake, in the middle of Florida's greatest bass-fishing area. The winners' home, built for them by the Institute for Essential Housing, includes three bedrooms, kitchen, bathroom, living room, plus a special boat-port for their own power launch. The entire island and home will be completely tax-paid for one full year.

At preview time, instead of Hollywood kleiglights, local boatmen seated in their craft surrounding the island gave the winners a red, white, and blue flare welcome. Two theatre seats, borrowed from the Palatka Theatre, Palatka, Florida, because there is no movie theatre in Crescent City, were placed in position on the front lawn for the winners to view the film.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

1962 EXPLOITATION INDEX

(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

B

KIDS' MATINEES

B1. Costume Party Contest EX-377
B2. Build Your Own Island EX-377

D

MERCHANTS

D1. Barmaids' Popularity Contest EX-378
D2. Sweaters and Biscuits EX-378

G

STUNTS-BALLY

G1. Western Atmosphere Helps EX-378

CLASSIFIED ADVERTISING

Fifteen cents per ward (include name or initials, box number and address in caunt). Minimum 10 wards. No cuts ar borders. 4 insertians for price af 3. Cash with copy. Clasing date: Wednesday naan preceding date af publicatian. Advertising arders and replies ta bax numbers shauld be addressed ta: Matian Picture Exhibitar, 317 North Braad St., Phila. 7, Pa. (Help and Situatians Wanted advertising not accepted. See "A-Man" CORNER an this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN THEATRES: Use "Rain-Protectors"; Patent Pending; Lease plan; 10% increase guaranteed; Money back guarantee. KOVER-KAR, INC., No. 8 Exchange Street, Rochester 14, New York.

NEW EQUIPMENT

SUNPROOF, RAINPROOF MASONITE MARQUEE LETTERS, fit all signs. Sample free. Black or red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters, or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

AUTOMATIC CHANGEOVERS, (less switch), Pair $24.95; 2000' Film Cabinets new Sternmade, per section $1.95; 3 Speed Nonsync Turntables $14.95; 16" upper Simplex magazines $4.95. S.O.S., 602 W. 52nd, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

MOTION PICTURE EXHIBITOR BOOK SHOP
317 N. Broad St., Phila. 7, Pa.
Enclosed $..... for .... copy(s) SHOWMANSHIP IN ADVERTISING
Ship Postpaid to:
Name_____ Address_____
(No C.O.D.'s. In Canada add 25¢—Foreign 50¢)

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcame . . but in this preponderantly male business, she should specify her sex.**

CITY OR DISTRICT MANAGERS position wanted. Age 38, 21 years experience all phases indoor and drive-in theatre, concession aperations. Presently managing large East Coast Drive-In. Will relocate. **BOX A110, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED DRIVE-IN MANAGER availoble. Recently employed in big city Drive-In. Excellent references. Boston exchange area preferred. **BOX B110, M. P. EXHIBITOR, 317 N. Braad St., Phila. 7, Pa.**

WANTED: Drive-In theatre manager. Year around opportunity, excellent warking conditians with A-one Drive-In Theotres. **Write ADAM GOELZ, Division Manager, 2735 Cherokee St., St. Louis 18, Ma. (110)**

FLORIDA THEATRE MANAGER now available. Ga anywhere. Age 42. Last pasition 8 years. Indoor-outdaar experience. Goad advertising-explaitatian man. Hard worker. Reasonable wages and security desired. **BOX A1227, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7 Po.**

DISTRICT MANAGER, BOOKER now managing deluxe theatre. Excellent references. Seeking pasition. Jersey preferably, as district manager. **BOX B1227, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER ar Man and Wife cambinatian, yaung, 15 years in all phases of theatre business. Small town preferred anywhere. **HUNTRIDGE STATION, Box 2476, Las Vegas, Nevada. (1220)**

JOB WANTED as projectionist or sound maintenance. 5 yeors experience in both. Sober, 28 years ald, married. Mostly desires Southwestern U.S. but will relocate almost anywhere. **HARRY F. BEARD, JR., P. O. Bax G, Hay Springs, Nebr. Phone: ME 3-2481. (110)**

SOBER, MATURE Gentleman seeks position with prospects. Experienced manager, supervisar, art and conventional. Exploitation, promotions, maintenance. Will consider commission basis. **BOX C110, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

A GOOD MANAGER is hard to find as is a GOOD EMPLOYER, these facts must be readily acknowledged at first meeting. Excellent background and references. Call or write **ERNEST A. GRECULA, 44 Lawrence Ave., Avon, Conn. ORchard 7-0834. (110)**

WANTED: Experienced manager for new theatre in Philadelphia area. Exceptianal appartunity far man wha can handle a de-luxe operatian. Write to: **C. RICHARD DARBY, Hallywood Theatre, Atlantic City, New Jersey. (1220)**

THEATRE MANAGER WANTED: Male, experienced ar background ta learn. Young, ambitious and pramotion minded. Medical and insurance benefits, profit sharing commissian. Chance for advancement with growing Long Island circuit. Write ta: **ASSOCIATED INDEPENDENT THEATRES, 2075 A Newbridge Road, Bellmore, L.I., New York. (1220)**

Address all correspondence to— **The A-MAN Corner** { **Motion Picture Exhibitor**
317 North Broad St., Phila. 7, Pa.

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Clip and Mail Today to
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Is the seventh planet
a world with a seventh sense?
Can they make things...
or people...appear
and disappear?
HAVE THEY
NEW AND
TERRIFYING
POWERS OF
MIND
OVER MATTER?



American International
TAKES THE GIANT STEP IN '62

Reserve your prints now...

MOTION PICTURE

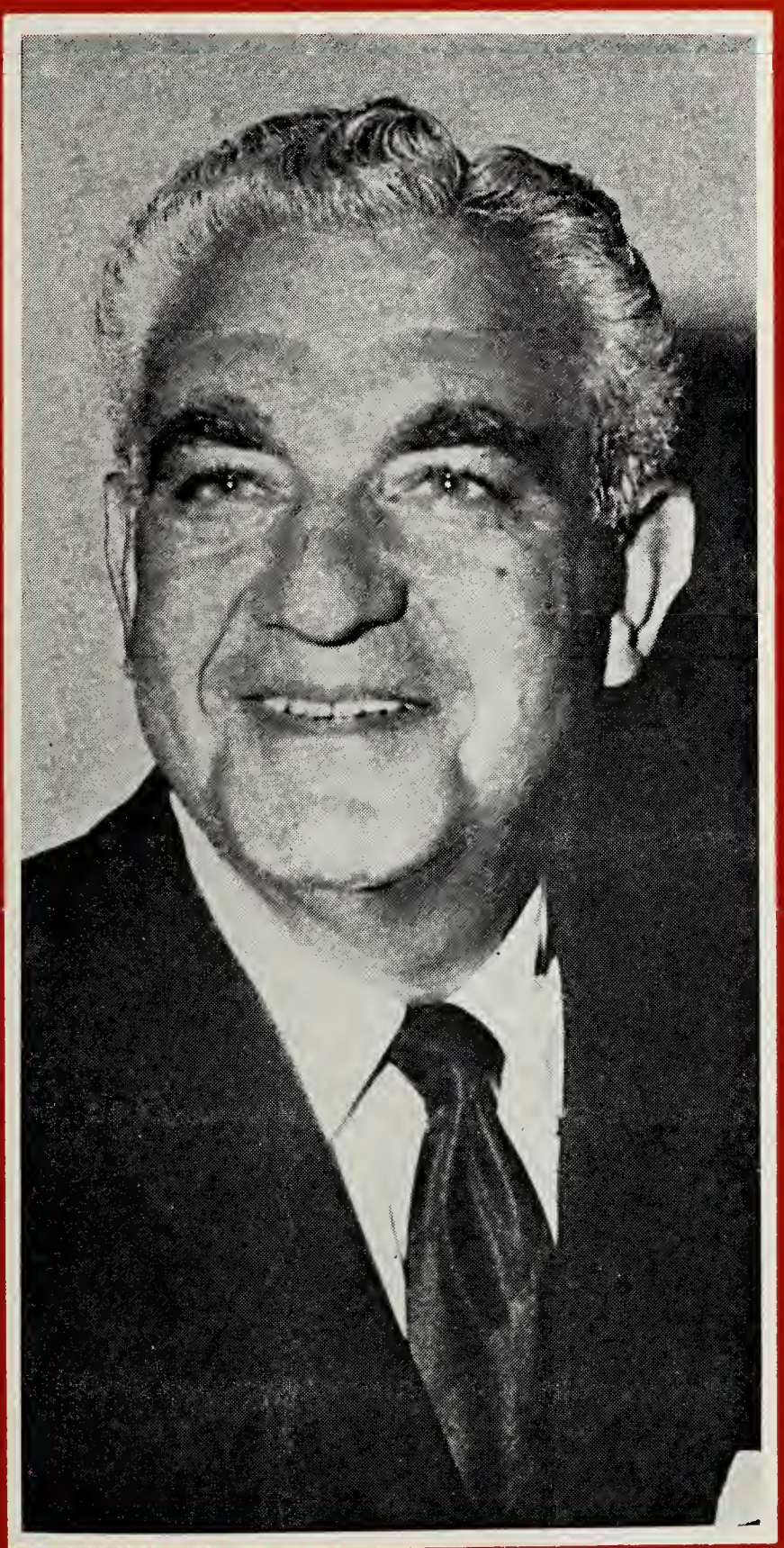
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 17, 1962 | Volume 67 | Number 5

IN TWO SECTIONS • THIS IS SECTION ONE



Exhib Victory In Court Ruling

(See Page 10)

Physical Theatre— Extra Profits Dept.

Robert M. Weitman, stepping up from the position of vice-president in charge of MGM television operations, has been appointed MGM vice-president and studio administrator (story on page 9).

Time To Try Sliding Scale . . .

see editorial—page 4



Filmed in Florence,
the city of love.

The desires of a
beautiful girl
who has never
been denied anything
but the right to marry . .
a boy who demands
her . . . a mother
who hopes for her
. . . and the man
from whom her dark
secret had to
be kept

Light in the Piazza

METRO-GOLDWYN-MAYER
PRESENTS AN ARTHUR FREED PRODUCTION

**AVAILABLE
FEBRUARY-MARCH
CONTACT YOUR
M-G-M BRANCH!**



Every mother wants in some way a little girl who never grows up.



Out of her mother's sight ...right into the arms of a man!



"I too have been very carefully brought up. There are moments when I also have regrets."

starring OLIVIA ROSSANO YVETTE GEORGE and co-starring BARRY

eHAVILLAND · BRAZZI · MIMIEUX · HAMILTON · SULLIVAN

IUS J. EPSTEIN BASED ON A STORY BY ELIZABETH SPENCER GUY GREEN CinemaScope METROCOLOR MGM

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: William M. Schary, 375 S. Crescent Heights Blvd., Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Volume 67 • No. 5

JANUARY 17, 1962



TIME TO TRY SLIDING SCALE

THE RECENT REPORT of the producer-distributor-exhibitor relations committee of the American Congress of Exhibitors contained some interesting data that should not be ignored by the motion picture industry, particularly on the vital subject of sales policies and terms. Meetings with distribution officials were headed for ACE by its respected chief Manny Frisch.

One of the distributors indicated a desire to arrive at mutually satisfactory and fair sliding scales with its exhibitor customers, and other companies also showed interest in sliding scale in varying degree. Here lies the root of many problems between buyer and seller responsible for the ill will that exists through too much of our industry.

MOTION PICTURE EXHIBITOR for many years has advocated the sliding scale as the best method of film buying and selling. Such a policy would set up a realistic sales pattern for each situation. All motion pictures are entitled to fair terms in relation to their performance at the boxoffice. Pictures must be sold with regard to their drawing potential. The current policy of renegotiating contracts to lower terms after the playdate is neither businesslike or realistic and can only lead to bad feelings.

If the exhibitor is to remain in business and the business is to grow and prosper, sliding scale appears to be the only logical answer.

Back in the issues of Nov. 9 and 16, 1955, MOTION PICTURE EXHIBITOR set up a complete plan for devising a sliding scale for any theatre. This covered allowable theatre overhead and the necessity for an audit of theatre expenses by a responsible accounting firm. Playing time units and their relation to overhead and gross was also discussed at length.

The theory, objectives, and adaptability of the sliding scale was covered in detail. Three different sliding scale formulas were constructed and explained through robot charts.

What was printed in 1955 and supported by this publication through the ensuing years is just as necessary to this business and useful today as it was then—in fact more so. Since its publication, this special MOTION PICTURE EXHIBITOR article has become a sort of sliding scale Bible. Hardly a week goes by without the receipt of several requests for reprints from exhibitors all over the country.

Under sliding scale, the theatre's overhead figures would be determined by an audit by an independent firm like Price Waterhouse & Co. Just as the Audit Bureau of Circulation confirms the circulation claims of leading publications, this accounting firm would confirm the figures used in the sliding scale without disclosing any of the private data from which profit and loss statements are drawn. The price for such an industry-wide audit could be worked out on a time basis or a per-seat basis.

Should the industry ever adopt such a sliding scale plan in good faith and fairness between buyer and seller, it could eliminate "smart gimmicks" used by certain distributors which as a rule backfire. It would eliminate selling a picture twice (before and after playdate) as well as the "no look" policies which create bad feeling and reduce sales possibilities. There is no doubt that such a "no look" policy indicates a film in which the distributor has no confidence. Under sliding scale, each film would earn what it deserved.

A controversial sales policy, grounded more in ill will than fair play, is responsible today as it has been in the past for the law suits which blanket the industry in conflict and cost so many millions of dollars. At the doorstep of such bad policies can also be laid the closing of thousands of theatres.

Fair minded persons in all branches of the motion picture industry should be able to develop some basically fair sliding scale policy and allow this business to move forward as it must. Exhibitors should be willing to provide "an honest count" of overhead expenses in an effort designed to save them many more serious problems.

MOTION PICTURE EXHIBITOR does not believe it is the intention of distribution to kill off its customers. Nor do we believe that the problem of auditing theatre overhead is insoluble.

We congratulate ACE and the fair minded distributors for their interest in sliding scale. We suggest to the industry as a whole, why not give sliding scale a try?

The time is ripe.

THE FABLE THAT CAME TRUE

ONCE UPON A TIME, the fable goes, there lived in New York a distributor whose company made 40 pictures yearly, advertised them regularly, sold them to lots of theatres and did lots of business. This allowed him to buy more books and plays to film and also to diversify.

The distributor was doing well and so were his customers. Everybody should have been happy. Then the distributor got the idea that if he made fewer pictures, the scarcity would force his customers to pay more. He tried it.

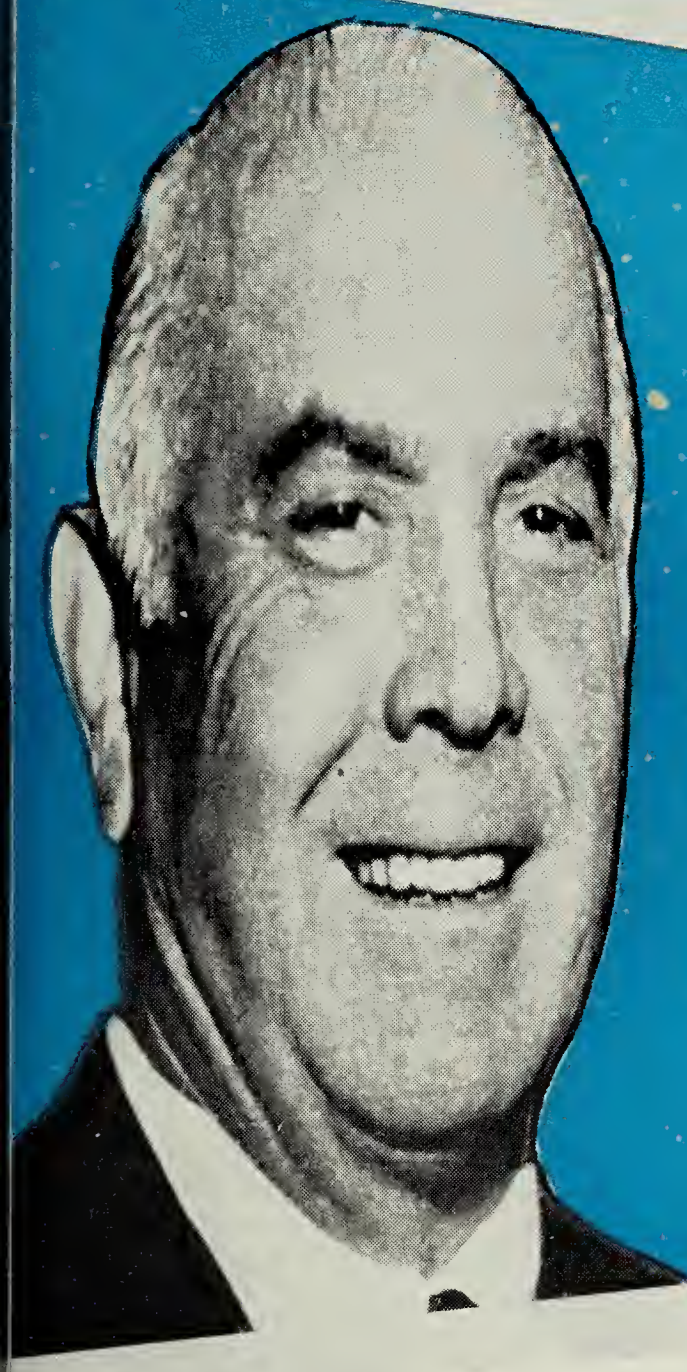
Now some theatres began closing, and the distributor found it was harder and harder to get the proper return on his investments. However, he was getting more and more from the remaining exhibitors because they had no choice.

Things were tight for the distributor, too, however, so he cut down on the number of employees in his offices. Then he cut down on his trade paper ads 40 to 50 per cent. Now there was less and less interest in his films because his customers just didn't know anything about them. Finally, even the public began to get the idea that his pictures were more of those quickies or those foreign retreads imported into this country and quickly dubbed into English. Sometimes, the people got the idea that the distributor was not so much interested in entertainment as he was in salacious appeal and sex.

Today the distributor has a smaller organization than ever before. He handles fewer pictures and they return less money. Sometimes he wonders if things wouldn't have been better if he had stuck to his old-fashioned business ethics which made him successful. His customers wonder, too.

The moral: Man who sells at high prices to starving customer soon will go hungry himself.

The Industry Salutes



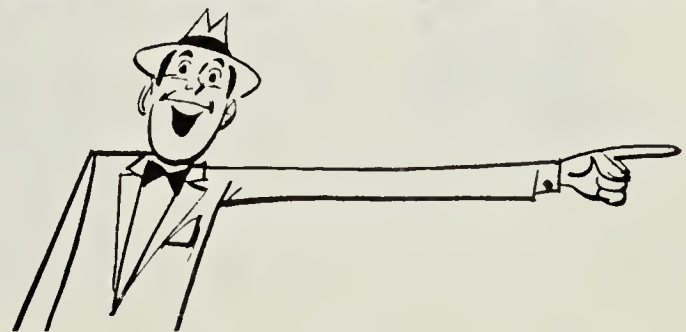
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SPYROS P. SKOURAS

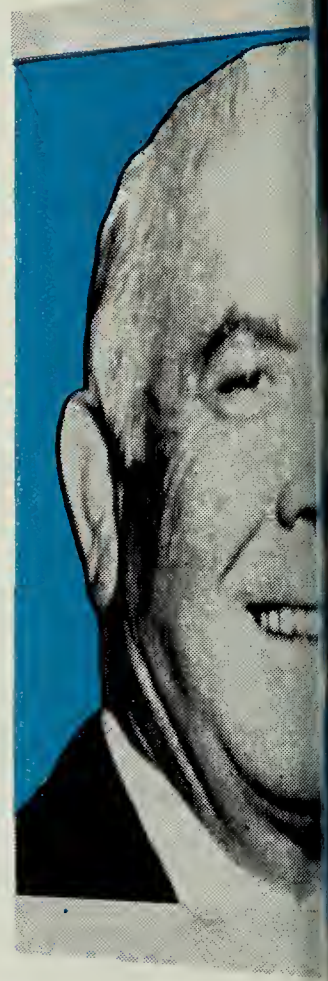
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Distinguished Adult Entertai



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PAUL NEWMAN
in ROBERT ROSSEN'S
THE HUSTLER
co-starring
PIPER LAURIE · GEORGE C. SCOTT
and JACKIE GLEASON
AS "MINNESOTA FATS"
CINEMASCOPE

THE KINGDOM OF KILLERS IS ON THE SCREEN!



20th Century-Fox presents
JOHN WAYNE
THE COMANCHEROS
CINEMASCOPE COLOR by DE LUXE
co-starring
STUART WHITMAN · INA BALIN
NEHEMIAH PERSOFF · and LEE MARVIN
as CROW



Produced by GEORGE SHERMAN · Directed by MICHAEL CURTIZ
Screenplay by JAMES EDWARD GRANT and CLAIR HUFFAKER
Based on the novel by PAUL I. WELLMAN

20th Century-Fox presents
Bachelor Flat
CINEMASCOPE COLOR by DE LUXE





DEBBIE REYNOLDS ☆ ANDY GRIFFITH
JACK CUMMINGS' production of
The Second Time Around
20th Century-Fox
CINEMASCOPE
COLOR by DE LUXE



20th Century-Fox
CINEMASCOPE
COLOR by DE LUXE
DARRYL F. ZANUCK presents
RODGERS & HAMMERSTEIN'S
The King and I
Produced by CHARLES BRACKETT



20th Century-Fox presents
JENNIFER JONES
JASON ROBARDS, JR.
JOAN FONTAINE
TOM EWELL
F. SCOTT FITZGERALD'S
Tender is the Night
CINEMASCOPE COLOR by DE
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CESARE DANOVA · JILL ST. JOHN · PAUL
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eturn To Peyton Place • The Fiercest Heart • All Hands On Deck •
he Trapp Family • The Millionairess • Sanctuary • Circle Of Deception •
e Marriage-Go-Round • The Little Shepherd Of Kingdom Come

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, **Jordan Alan**, was born to **Mrs. Julius Sprechman** at Beth Israel Hospital in Manhattan. Father is controller of Embassy Pictures Corp.

Obituaries

Chester B. Bahn, 69, editor of The Film Daily for 24 years, died of a heart attack while visiting the Universal studio. Surviving are his wife and sons. Story in this issue.

Harvey P. Hazelwood, 66, Roanoke Rapids, N. C., projectionist, died in a VA Hospital at Durham, N. C. Surviving are his wife, several children, and four sisters.

Fire Destroys Ia. House

SHENANDOAH, IA.—The Page, owned by the Commonwealth Theatre Corp. of Kansas City, was destroyed by a fire which started in a transformer room while some 40 patrons were watching the "The Hustler."

All of the patrons were safely evacuated and no one was injured. The theatre building was completed destroyed, including several adjoining buildings.

Wilbur Smith, projectionist, said he smelled smoke coming from the adjoining room. He sounded an alarm and tried to put out the blaze with a fire extinguisher but was unsuccessful.

The theatre was the only movie house in Shenandoah.

Interboro Names Officers

NEW YORK—At a meeting of the directors of Interboro Circuit, Inc., and its affiliated companies, Morris O. Strausberg was elected president succeeding his brother, Solomon M. Strausberg, who was elected chairman of the board. Interboro operates 20 theatres in the metropolitan area. Solomon M. Strausberg will continue as president of Interboro Management, Inc., and its affiliates.

Rackmil, Aboaf Conduct Latin American Session

NEW YORK — Universal-International home office executives headed by president Milton R. Rackmil and vice-president and foreign general manager Americo Aboaf, left over the weekend for Puerto Rico to open the company's Latin American sales conference there on Jan. 15.

This is the fourth in a continuing series of regional overseas conferences which started with three European meetings in December. As was the case at each previous conclave, the two executives were to personally expound company production policy and future sales activities to key managers and exhibitors. Similar Far Eastern conferences are planned in the early part of the year.

Rackmil and Aboaf were accompanied by assistant foreign manager Ben M. Cohn and foreign department executive Joseph I. Mazer. They were to be joined in Puerto Rico by Latin American supervisor Al Lowe and staffers representing all Central and South American territories.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 15

MGM Earnings Report Stresses New Product

NEW YORK—Metro-Goldwyn-Mayer, Inc., earned $2,173,000 in the first quarter of the current fiscal year, president Joseph R. Vogel reported to stockholders. This figure compares with $2,177,000 for the similar period last year.

The consolidated net income for the 12 weeks ended Nov. 23, 1962, represents earnings of 85 cents per share on the 2,545,229 shares outstanding at the end of the period, compared to 87 cents per share on the 2,506,129 outstanding at the end of the corresponding period last year.

Accompanying the report to stockholders was a dividend check for 50 cents per share, the first dividend check reflecting the 10 cents per share quarterly increase voted by the board.

"The company is continuing to expand and diversify its interests in the whole field of entertainment throughout the world," stated Vogel.

"MGM has completed or has in production the finest inventory of pictures any company has ever had," said Vogel. "Our schedule of releases for the balance of the year offers a list of outstanding attractions for world-wide audiences."

He reported on "King of Kings," "Ben-Hur," and said, "On Jan. 17, we will hold the world premiere in Paris of 'The Four Horsemen of the Apocalypse,' one of the finest films we have ever produced." The European premiere will be followed on Feb. 8 with the American premiere in Washington, D.C.

"Photography is completed on 'Mutiny on the Bounty,'" said Vogel. "This production, now being edited and scored, is a major entertainment achievement and its release will be a milestone in film history."

He pointed out that the first MGM-Cinerama Production, "How the West Was Won" will be ready for its opening engagements this summer. The second MGM-Cinerama Production, "The Wonderful World of the Brothers Grimm," is now nearing completion. "Both of these productions," he said "will be exceptional revenue producers on their initial release and they will become valuable properties for years to come."



Seen at the gala Hollywood premiere of Warners' "A Majority Of One" at the Village Westwood, were, left to right, producer Mervyn LeRoy and Jack L. Warner.

BROADWAY GROSSES

"Majority" Tops Newcomers

NEW YORK—Business continued okay in the Broadway first-runs last weekend with Radio City Music Hall and the hard ticket spots leading the way.

"THE SECOND TIME AROUND" (20th-Fox). Paramount claimed $19,000 for the fourth week.

"A MAJORITY OF ONE" (Warners). Radio City Music Hall, with stage show, did $100,000 from Thursday through Sunday, with the opening week sure of $150,000.

"THE ROMAN SPRING OF MRS. STONE" (Warners). Capitol claimed a $22,000 third session.

"KING OF KINGS" (MGM). Loew's State claimed the 14th week was $22,000.

"SUMMER AND SMOKE" (Paramount). DeMille reported $8,000 for the ninth week.

"EL CID" (Allied Artists). Warner did $33,000 on the fifth week.

"POCKETFUL OF MIRACLES" (United Artists). Victoria stated the fourth week was $15,000.

"ONE-TWO-THREE" (United Artists). On the fourth week the Astor did $30,000.

"BACHELOR FLAT" (20th-Fox). Forum reported $16,000 for the opening week.

"THE INNOCENTS" (20th-Fox). Criterion did $19,000 on the third session.

"WEST SIDE STORY" (United Artists). Rivoli did a very good $42,000 on the 13th reserved seat week.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace reported $36,000 for the fourth week.

Among the other productions scheduled for release in 1962 are "Light in the Piazza," "All Fall Down," "Sweet Bird of Youth,' "A Very Private Affair," "The Horizontal Lieutenant," "Two Weeks in Another Town," "Boys Night Out,' and "Billy Rose's Jumbo."

In television, Vogel reported that MGM-TV has four series on the networks, including "Dr. Kildare," the most popular new show of the season and one of the top 10 programs in popularity. Arrangements have been made with all three national networks for the production of pilot films which may form the basis for new series in the fall of 1962. He said MGM is now releasing some of the post-1948 pictures to television which will contribute significantly to the income of the company.

UA's Adelman Goes West

NEW YORK—Joseph A. Adelman has been appointed west coast legal representative of United Artists, it was announced by Seymour M. Peyser, UA vice-president and general counsel, and Robert F. Blumofe, vice-president in charge of west coast operations.

Adelman, a member of UA's legal department since 1958, will take up his new duties at the film company's Hollywood office. There he will work with Blumofe and Arnold D. Burk, executive assistant to Blumofe.

MGM's Weitman To Top Studio Post

AIP Uses Automation To Cut Distrib Costs

LOS ANGELES—A revolutionary new automation system designed to solve the acute financial problems plaguing the motion picture industry's distribution, exhibition, and exploitation setups is currently being put into operation by American International Pictures.

Details of the new system were disclosed by James H. Nicholson, AIP president, and Samuel Z. Arkoff, executive vice-president, in New Orleans, at the first of a series of three meetings with the company's franchise holders.

Nicholson and Arkoff said that their organization, through the new system, finally is bringing to the film industry the latest scientific advances of the mid-20th century.

"We have found a way to modernize procedures and eliminate the expensive and time-consuming duplications and excesses which have made motion picture selling and distribution a marginal operation in recent years," they stated.

The AIP executives claim that their company's new automation system, through practical application of electronic computer techniques combined with secret procedural formulas, eliminates all guesswork. It establishes money-saving efficiency and accuracy for all distribution, exhibition, and exploitation operations as, for example, in the saving of thousands of dollars in print costs alone on each AIP picture.

Tremendous savings also are achieved in print distribution through centralized print control and a new type of print inventory system which eliminates over-ordering and permits maximum print utilization. It is now possible for AIP to instantaneously locate every picture print at all times, the film executives said.

They also revealed another first for the new AIP system—a complete printed verified and audited financial statement for every production, available within hours to the producer and all parties concerned.

An additional AIP first disclosed by Nicholson and Arkoff is instantaneous auditing and checking of all boxoffice statements. "The operation is completely mechanized and immediate and guarantees a fair and honest shake to producer and distributor alike." they said.

The new system, they revealed, also pinpoints for the company exactly where product has played and has not played, in a matter of hours. It further scientifically and accurately analyzes, within the same short time, the full extent of all unplayed and unsaturated markets for the product.

This vital market information, the AIP toppers pointed out, will permit substantial economies in publicity, advertising, and promotion budgets for the first time.

One additional accomplishment of the new AIP system, disclosed by Nicholson and Arkoff, is that it has freed all of the company's branches from bookkeeping and red tape and allowed the staffs to concentrate on sales. This achievement of the AIP system is done through centralized home office electronic reporting and computing of all exchange reports.

John A. Byers, AIP controller, evolved the new system and its techniques and will continue to supervise its working. Automatic computer and other electronic devices used in the AIP system were custom made for the company by International Business Machines.

Chet Bahn Mourned; Was Film Daily Editor

HOLLYWOOD—Chester B. Bahn, 68, editor of The Film Daily, died here following a heart attack.

Bahn collapsed while at the Universal Pictures Studio, was rushed by ambulance to St. Joseph's Hospital, and was pronounced dead on arrival.

Bahn, a newspaperman from Syracuse, N. Y., became managing editor of The Film Daily in 1936, and a year later was named editor. His writing, especially his editorials, made him known throughout the world.

Services were held at St. Matthews Episcopal Church, Pacific Palisades, Calif. There was a Masonic service at Woodlawn Cemetery, Santa Monica.

Bahn is survived by his widow and three sons.

Exhib Asks Injunction Against Obscenity Suit

DAYTON, OHIO—Edward Eads, manager, Far Hills Theatre, who is charged with exhibiting an obscene movie, has filed an injunction to prevent officials and citizens of Oakwood, Ohio, from arresting and prosecuting him under the state's obscenity laws. Federal District Court Judge Carl A. Weinman has taken the request under advisement.

Eads claims that the action against him, for showing "The Immoral Mr. Teas," has done damage to his reputation, caused embarrassment to his family, and has deprived him of his civil rights.

The "Mr. Teas" decision confronts Eads with his second obscenity conviction. He also faces two similar charges for exhibiting "Twilight Girls" and "The Fast Set," a double feature; and Brigitte Bardot's "Love is my Profession."

Eads said he has nothing to do with the theatre's policy-making, and denied having knowledge of the contents of the confiscated films.

Defendants in the injunction suit filed by Eads consist of a judge, city manager, police chief, court clerk, Oakwood prosecutor, an Episcopalian minister, three police officers, and several private citizens who signed petitions against the theatre.

A few months ago, Adolph Herman, president, Far Hills Theatre, Inc., filed suit in Dayton seeking damages of $1,350,000 from citizens and officials who were alleged to have "conspired together" to damage the theatre's business. This suit is pending in Montgomery County Common Pleas Court.

Para. Promotes Fryer

NEW YORK—Joseph P. Fryer has been appointed comptroller of Paramount by the company's board of directors.

Fryer was previously administrative assistant to the comptroller. He joined Paramount in 1952 as an accounting department executive.

Exec Grounded In TV, Exhibition, To Work With President Vogel On Production Matters

CULVER CITY, Calif.—Robert M. Weitman has been appointed vice-president and studio administrator of Metro-Goldwyn-Mayer, and immediately assumed his expanded duties, it was announced by Joseph Vogel, president, Metro-Goldwyn Mayer Inc.

Vogel expressed his satisfaction that Weitman had accepted the added responsibilities as head of overall studio operations, stepping up from the position of vice-president in charge of television operations which he has held since joining MGM in May, 1960.

"Weitman in the past two years has made an important contribution in the field of television production," Vogel said, "with a consistent background of accomplishment as a creative production executive. His combination of showmanship and business ability will mean much to MGM's future."

Vogel will work in close association with Weitman, and during the coming months plans to spend a major portion of his time at the Culver City Studios.

While during recent years, Weitman has served as a top executive in various fields of television, he has had an equally wide background in motion pictures and theatre operations. Prior to heading MGM's television production, he was with CBS-TV as vice-president in charge of program development from 1956-1958, and then as vice-president in charge of all independent production. From 1953-56, he was vice-president in charge of programming and talent for ABC-TV.

Weitman entered television from a position as vice-president of Paramount Pictures in charge of all Paramount deluxe theatres. In this capacity, he served as liaison between the studio and the theatres.

Earlier, he had been managing director of the Paramount Theatre in New York, where he won wide recognition among showmen for instituting the highly successful big name band policy.

Under Weitman's guidance, MGM-TV has consistently hit new highs in production. The 12 series currently in active work more than doubled the production program of a year ago when the company had two shows on the air and three new series, all of which were sold, even while in preparation, exceeding all advance expectations.

MGM toppers expect that Weitman will bring similar skill to the creation of production properties for the nation's theatres in his new post.

Morrison Rejoins Fox

NEW YORK—Greg Morrison has returned to the 20th-Fox home office publicity department where he will act as the company's representative for national magazines and book publishers. He replaces Saul Cooper. Among Morrison's duties will be the coordination of photographic and text material between the company's current and upcoming productions and the nation's print media outlets.

Formerly trade press representative at 20th-Fox, Morrison left the company in October to work as unit publicist on "Requiem For A Heavyweight" for Mike Merrick Associates, national publicity office for the film.

Court Ruling Bars Compensation If Union Replaces Projectionist

DETROIT—A decision which establishes precedent in Michigan, and may benefit many exhibitors throughout the country, has been handed down. Circuit Court Judge Sam Street Hughes prohibits the Michigan Employment Security Commission from granting unemployment compensation to projectionists who are taken off the job by the union to replace them with members with more seniority.

David Newman, general counsel of Michigan Allied, two years ago undertook a test case which was carried through the appeal machinery of the Michigan Employment Security Commission, and then to the courts. The MESC was ordered to repay $570 to the claimant in the test case.

This decision will substantially reduce unemployment compensation tax for most Michigan theatres. The amount of tax which varies from 1 per cent to 4 per cent is determined by the amount of claims against each individual business. Motion picture theatres should pay the lowest tax rate inasmuch as they usually offer steady employment. Of recent years they have been charged with claims by relief and part-time projectionists who are put on a temporary job and then removed by the union, resulting in a higher tax rate for theatres. The union contended their control of jobs was a convenience to exhibitors, providing extra men to cover for vacations, illness, and other emergencies in dealing with this, Judge Hughes ruled:

". . . . where the employer has not reduced his work force and has not been at fault by eliminating a job and where unemployment was caused by an act of the union, logic demands that the act of the agent (the union) be construed to be the acts of the claimant. The claimant left a position which continued to exist. It follows that the claimant is disqualified from collecting unemployment compensation. The alternative to this holding would throw an unfair burden on employers who maintain stable employment. The union might grow to the point where it had double the men needed for available jobs. In such a situation there would be 50 per cent unemployment at all times."

Michigan Allied suggests to its members that in similar circumstances theatres should protest immediately such a claim is filed. This must be within 15 days of filing, and the Allied unit offers its members assistance in protest filing.

Remer In New Fox Post

NEW YORK—Jay Remer, for more than a year 20th-Fox's trade advertising manager, has been appointed national trade press representative for the company, it was announced by Edward E. Sullivan, publicity director. He will work directly under Nat Weiss, publicity manager.

In his new capacity, Remer will coordinate all trade publication publicity for 20th-Fox, commencing with the current Spyros P. Skouras Celebration. His immediate duties will center around such forthcoming Fox product as "Satan Never Sleeps," "Tender Is The Night," "State Fair," Joseph L. Mankiewicz' "Cleopatra," and Darryl F. Zanuck's "The Longest Day."

Remer, who joined 20th two years ago as staff writer in the film company's home office national publicity department, formerly served in various publicity capacities at RKO Radio Pictures and RKO Theatres and with industry trade papers.

Drive-In Builders Win Ind. Zoning Battle

NOBLESVILLE, IND.—A petition for an injunction to halt the construction of a drive-in at 99th Street and State Route 431 has been denied by Hamilton Circuit Judge Charles W. Ardery, Jr. The decision brought to an end more than a year of litigation.

The suit contended that defendants Harry and Hazel Parsons, owner of the 40-acre tract; North-Side Amusement Corp., developers of the project; and Perine Development Corp., the contractors, had not obtained a building permit and that the proposed theatre would violate zoning regulations assumed in 1960.

Judge Ardery based his decision on the fact that construction had been started before the August zoning regulations were adapted throughout Clay Township in May, 1961.

Residents claimed the theatre would devalue their property, affect their living conditions, and create traffic hazards.

Lowe Heads N.E. Tent

BOSTON—The following officers were elected to serve on the Crew of the Variety Club of New England, Tent 23, for 1962:

Chief barker, Philip L. Lowe; first assistant chief barker, Edward Redstone; second assistant chief barker, James Stoneman; treasurer, Reuben Landau; property master, Irving Shapiro.

Canvassmen are Douglass Amos, Malcolm C. Green, Arthur H. Lockwood, Richard A. Smith, Arnold Van Leer, and Henry Weiss. James Mahoney was named international canvassman.

Steisel Joins Embassy

NEW YORK—Lou Steisel has been added to the home office sales staff of Embassy Pictures, it is announced by Leonard Lightstone, international sales director.

Steisel, who will join Embassy on Jan. 22, has resigned as a New York branch salesman for Columbia Pictures. He has been with Columbia for 25 years and has served in his present capacity for the last 11 years.



Patricia Levine, daughter of Embassy Pictures president Joseph E. Levine, is interviewed by Sonny Fox during the live telecast of Levine's recent special children's premiere of "The Wonders Of Aladdin" at the Forum, New York City. Looking on are Patricia's brother, Richard, Levine, and Mrs. Levine.

WB Seeks to Retire Common Stock Shares

NEW YORK—A proposal to reduce the capital of Warner Bros. by $3,153,915 by retiring 630,783 shares of common stock in the treasury, and a proposal to change the authorized common shares from 5,000,000 at $5 par value to 7,500,000 shares at $1.25 par, and to reclassify each $5 par value into four shares of $1.25 par, will be voted on by stockholders at their annual meeting to be held Feb. 7 in Wilmington, Del.

The company retains 635,738 common shares in the treasury, representing a cost of $31,022,260. Shares to be retired cost $30,890,-155. If the proposal is approved, the capital will be reduced from $9,216,480 to $6,062,565. Earned surplus would be reduced by $27,736,-240.

The company's statement to stockholders discloses that Jack L. Warner's annual remuneration of $156,000 as president and studio head was extended to next July 10. The contract of Benjamin Kalmenson, executive vice-president, at $132,500 annually, was also extended.

New contracts were entered into with Thomas J. Martin, treasurer, for three years commencing Dec. 1, 1961, at $1,000 weekly and with Walter Meihofer, controller and assistant treasurer, for three years commencing Dec. 1, 1961, at $850 weekly.

At the meeting stockholders also will vote on the reelection as directors for two-year terms of Waddill Catchings, Thomas J. Martin, and Robert W. Perkins, counsel for the company. Now beginning the second of two-year terms are Charles Allen, Jr., Benjamin Kalmenson, Serge Semenenko, Albert Warner, and Jack L. Warner.

Composer Wins Suit

MIAMI, FLA.—Cole Porter, member of the American Society of Composers, Authors, and Publishers (ASCAP), has been awarded judgment for $250 against Theatre Operating Co. of Miami, Inc., operating the Palm Drive-In, Miami, in a copyright infringement action charging the defendant with the unauthorized public performance for profit of a musical composition. The judgment also awarded attorneys' fees of $100 plus court costs.

The song involved in the copyright infringement suit is "I Love Paris" by Cole Porter, published by Buxton Hill Music Corporation.

Legion Classifies "Victim"

NEW YORK—"Victim," controversial suspense drama, has received a separate classification from the National Legion of Decency.

In issuing its rating, the Roman Catholic reviewing organization stated: "The subject matter of this film (a moral and social sexual aberration which occasions blackmail), though treated with integrity and delicate restraint requires caution, particularly for the immature, because in highlighting social aspects of the problem the film gives insufficient statement to the moral issues."

Fabian Circuit Fetes Golding

NEW YORK—Louis R. Golding, retiring Fabian Theatres executive, was honored by 150 circuit employees and industry friends at a dinner last week at the Waldorf-Astoria Hotel. Attending were Si Fabian and Sam Rosen, circuit toppers, as well as a host of friends from distribution and exhibition, many of whom at one time in their careers worked with Golding at Fabian Theatres.

Ed Fabian acted as dinner chairman, and comedian Henny Youngman entertained.

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of life
you never
expected
to see
on
the
screen!



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CHARLES K. FELDMAN'S

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a new kind of love-story... starring

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THIS IS AN ADULT PICTURE!

Parents should exercise discretion in permitting the immature to see it.

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JOANNA MOORE Screenplay by JOHN FANTE & EDMUND MORRIS Based on the novel by NELSON ALGREN Produced by CHARLES K. FELDMAN Directed by EDWARD DMYTRYK

SW Reports Second Best Quarter; Fabian Sees Bright Theatre Future

WILMINGTON, DEL. — At the annual stockholders meeting, S. H. Fabian, president of Stanley Warner Corporation, said that the company's net profit for the November, 1961, quarter was the second highest of any quarter to date, being equivalent to 65 cents per share on the common stock as compared with 73 cents per share one year ago and 60 cents per share two year's ago.

"The consolidated net profit for the quarter ended Nov. 25, 1961," Fabian reported, "was $1,312,700, which compares with $1,470,600 for the same quarter last year. Theatre admissions, merchandise sales, and other income for Stanley Warner and its subsidiaries totalled $35,283,400 as compared with $33,351,000 for the same period last year."

Commenting on the theatre outlook, Fabian said he was reasonably confident that box office receipts during the coming months will be at a higher level.

"We are continuing our program," said Fabian, "of weeding out our marginal theatres, refurbishing our key properties, and adding new theatres in Centers for which we believe there is a real future. We are about to commence the renovation of the Fabian Theatre, Paterson, N.J., and we expect to construct a new theatre in Storrs, Conn., the home-town of the fast growing University of Connecticut. We are scouting new theatre locations in other growth areas.

"Our TV Station WAST in Albany is steadily increasing its community stature and enlarging its audience by breaking new ground in local programming and public service."

The stockholders approved the five year extension of the management contract with the Fabian interests.

Harry M. Kalmine, W. Stewart McDonald, and Dr. Charles F. McKhann were reelected members of the board of directors for a term of two years.

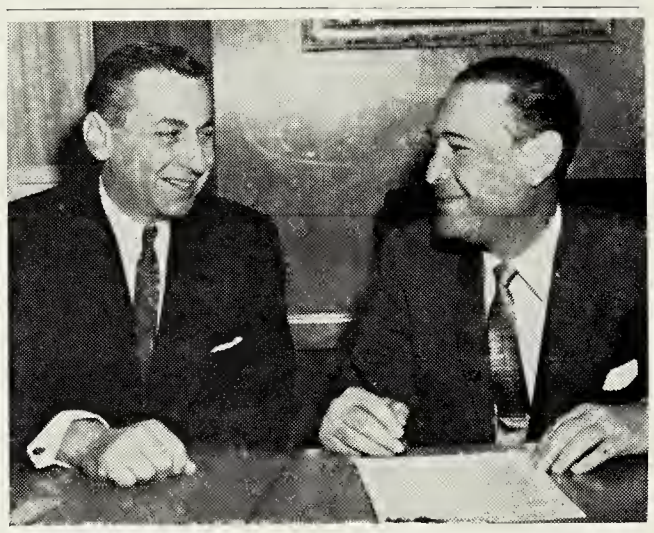
Also discussed was progress made by other divisions of Stanley Warner, including Playtex and Sarong girdles and bras, pharmaceuticals, and industrial chemicals. Particular emphasis was placed on the Playtex-Sarong expansion into foreign markets.

Variety Concludes Meets

PHILADELPHIA—Variety Clubs International has just concluded its four regional meetings which were held in Las Vegas, Cincinnati, Atlanta, and Washington, D.C. chaired by international chief barker Edward Emanuel.

Many items of importance were discussed at these meetings, foremost being the celebration of the founding of Variety, which is known as Variety Week, to be held Feb. 11-17, as well as the 35th annual convention to be held in Dublin, Ireland, May 15-19.

The purpose of these regional meetings is to bring the chief barkers from the many Tents together to discuss their programs and the advancement of Variety in their own areas. New fund raising methods were discussed, as well as the availability of funds from the Hill-Burton Act for the construction of hospitals, clinics, and facilities. Another item of discussion was the new Wishing Well of Variety Clubs International at Disneyland. The Ladies Auxiliaries and their importance to the work of Variety was discussed and many examples of their accomplishments were cited.



Columbia announced recently that its short subjects library will be made available to the 8mm. home movie field through an agreement signed by H. R. Leopold, head of Mansfield Industries, Inc., manufacturer and distributor of photographic equipment, and A. Schneider, Columbia president.

Conn. University Sets Film Study Program

HARTFORD—What is believed to be the first university motion picture study program in Connecticut will start next month at Wesleyan, in Middletown.

John Frazer, Wesleyan University's Davison Art Center, told Allen M. Widem, Hartford Times amusements editor, that the course, "Introduction to the Motion Picture," is being launched out of the conviction shared by the art faculty that a school attempting to study the visual arts today without sufficient concern for motion pictures and television "is simply deluding itself."

Frazer asserted, "If for no other reason than its communicative power, the film appears more and more as the single most vital form of expression in the 20th century. This is not news to anyone—yet we go on teaching painting, etching, et al!"

The course is envisioned as an ambitious survey of film over the past 60 years through screenings and discussions, stressing such notables as Griffith, Ince, Porter, Melies, Eisenstein, Flaherty, Weine, Chaplin, etc., during seven to eight weeks.

Then another faculty member, John Martin, formerly associated with the Ealing Studios, will work with the class as a production unit in filming an experimental subject.

The course—Art 18—is being offered as an Art Department unit.

Harlem House Files Suit

NEW YORK—Several motion picture corporations have been charged with conspiring to prevent the Harlem Opera House here from getting the runs it wanted.

The charge was made by the Eunis Corporation, who have operated the Harlem House since 1957 and the Palher Realty Corporation, who were the operators from 1955 to 1957. The charge names RKO Theatres, List Industries—an RKO subsidiary, Warners, Universal, 20th-Fox, Allied Artists, Columbia, United Artists, Paramount, and Loew's (now MGM) as co-conspirators in the alleged actions.

The plaintiffs are seeking $653,651 triple damages for Palher and $1,240,572 triple damages plus $523,614 triple damages for Eunis.

Phila. Variety Tent Installs '62 Officers

PHILADELPHIA—Samuel Alesker, newly-elected chief barker of Variety Club of Philadelphia, Tent 13, was to be installed, together with members of his crew for 1962, at the 27th anniversary dinner of Tent 13, in the main ballroom of the Bellevue Stratford Hotel.

Due honors were to be paid to the late Lester Wurtele, past chief barker of Tent 13, who died several weeks ago, during his term of office.

Three awards were to be made during the course of the evening.

An award was to be given to Robin Roberts, former Phillies pitcher, as an outstanding athlete, and for his cooperation during the years in connection with "Johnny Night," one of the fund-raising activities that had been a yearly function of the Variety Club.

A Heart Award was to be made to Mary Pickford, known to and loved by several generations of movie fans as "America's Sweetheart" for her contributions to the motion picture industry.

The Grand Heart Award, an award made annually to some individual for his or her work in behalf of children, was to be made to Dr. Eugene B. Spitz of the Children's Hospital, in recognition of his humanitarian labors with children, and for his accomplishments as an outstanding neurosurgeon.

Approximately 1000 guests, gathered from all parts of the country, were to be on hand for the occasion.

Industry To Honor German

NEW YORK—William J. German, head of W. J. German, Inc., will be honored at the amusement industry's annual luncheon in behalf of the Federation of Jewish Philanthropies, for "his inspiration, vision, and compassion for his fellow man." The luncheon will be held Jan. 18 in the North Ballroom, Astor Hotel.

Leo Jaffe, Columbia Pictures, announced that Simon H. Fabian, Stanley Warner, and Federation trustee-at-large, will be guest speaker.

Assisting chairman Jaffe are Harry Mandel, RKO Theatres, associate chairman and Barney Balaban, Paramount Pictures, honorary chairman.

Stevens In U.S.I.A. Post

WASHINGTON—Edward R. Murrow, head of the United States Information Agency, announced that George Stevens, Jr., has been named director of the Motion Picture Service of the USIA.

Stevens, 29, assumes his new duties starting Feb. 1, leaving behind his position as vice-president of the Stevens Company and his assignment on UA's "The Greatest Story Ever Told."

The vacancy in the Information Agency arose when Turner B. Shelton was transferred to the State Department.

Regan Joins Parade

HOLLYWOOD—Announcement has been made by Riley Jackson and Robert Patrick, of Parade Releasing Organization, of the appointment of Myles "Skip" Regan as special sales representative.

Regan, formerly general sales manager of Film Group, will assist in national sales and ad campaigns for PRO as well as handle the Los Angeles territory.

Para. Production Up In Next Four Months

NEW YORK—Paramount begins the New Year with an upsurge in production which will see nine feature films going before the cameras during the first four months of 1962.

Including the Hal Wallis production, "A Girl Named Tamiko," currently before the cameras, starring Laurence Harvey, France Nuyen, and Martha Hyer, the schedule will average better than two pictures a month.

The first feature beginning production in January is Jack Rose's "Who's Got the Action," starring Dean Martin and Lana Turner, which Daniel Mann will direct. The picture starts filming on Jan. 11.

During the ensuing weeks, activity will center on the filming of "My Six Loves," starring Debbie Reynolds, for producer Gant Gaither and director Gower Champion; a Hal Wallis production starring Elvis Presley; an untitled film starring Paul Newman with a Texas setting to be jointly produced by Sales Productions and Dover Productions, and "The Jackals," a Galatea production starring Ava Gardner and Louis Jourdan, with Terrence Young directing.

Additionally, the immediate new year production schedule includes Perlberg-Seaton's "The Hook." adaptation of the best-selling novel by Vahe Katcha; "The Second Mrs. Asland," scheduled to star Ingrid Bergman with Henry Blanke producing and Daniel Mann directing; and an untitled circus spectacular dealing with life under the Big Top around the world, which Phil Yordan and Nicholas Ray will produce.

Loew's Boosts Tolchin

NEW YORK—Arthur M. Tolchin, executive vice-president and director of New York radio station WMGM until its transfer to the Storer Broadcasting Company, has been appointed assistant to the president of Loew's Theatres, Inc., by Laurence A. Tisch, president and chairman of the board. His new assignment will encompass the coordination of all departments, activities, and projects involved in the company's theatre operations. He will be responsible to the president and to Preston R. Tisch, chairman of the executive committee.

Tolchin's association with Loew's began 24 years ago as a time salesman for radio station WHN (later changed to WMGM). Under his direction since 1954, the station rose to a leading position in the local broadcasting field, culminating in the recent sale to Storer Broadcasting Company for $10,950,000, the largest sum ever paid for an individual radio station.

Glen Alden Acquires Swift

NEW YORK — Glen Alden Corporation, through a subsidiary, has acquired 100 per cent, or 60,000 shares, of the outstanding stock of Swift Manufacturing Company, Columbus, Ga. Albert A. List, president of the company, made the announcement.

Swift, a textile company, contemplates no changes in management because of the transaction. Charlton H. Williams is president of Swift.

New Production Firm

NEW YORK — Producer-Director Bill Hobin, currently in the television field and responsible for the production success of the Mitch Miller "Sing Along" show, has announced the formation of Mizpah Productions, a film company to produce independent feature films as well as tv productions.

"Rebel" Mexican Film Makers Eye U.S. Market In Battle With Govt.

By MARK GIBBONS

SAN FRANCISCO—The ancient adage anent prophets without honor in their own country quite aptly is applicable to Mexico's senors Ismael Rodriguez, Luis Bunel, and a hard core of Mexican movie makers, most of them here for the fifth annual San Francisco International Film Festival in November and more recently (Christmas Eve) for the United States premiere at the Vogue for "Animas Trujano," the film which won the "Best Picture" award.

Observers well might have imagined the Mexican delegation was celebrating its nation's independence. In a manner of speaking it was, because it did represent a sort of independence for a dedicated segment of the Mexican film industry. The delegation included Hector Fernandez, director of the Association of Motion Picture Producers; Juan Bueno, president of Azteca Films; Jorge Feretis, director of the Mexico International Film Festival, and, of course, the ebullient Rodriguez, producer-director of the prize-winning "Animas."

All at once the long standing hassel between the dedicated movie makers and a coterie of Mexican government officials appears to be coming to a boil over the quality of films produced in Mexico. The "rebels" want to establish their country as a first class movie making nation. They believe Mexican films effectively can compete in the global cinema market and they offer these reasonably valid arguments:

During the past three San Francisco festivals, Mexican films have won four major prizes. In 1959, "Santa Claus" won a special jury prize as "Best Family Picture." In 1960, the moody and brilliant performance of Ignacio Lopez Tarso in the title role of "Macario" won for him the "Best Actor" Golden Gate Award, and in 1961, "Animas Trujano" won both "Best Picture" and "Best Photography" (the latter a special award to Gabriel Figueroa, who also photographed "Macario.")

On the other hand, there persists a stubborn inclination among many Mexican government officials to give all-out support to the drably unpretentious and generally inartistic product which makes up the bulk of the 100 films produced yearly in Mexico. Competent directors such as Bunuel and Rodriguez find themselves stymied by limited production budgets because the Mexican government imposes a limited box office admission of 24 cents for sub-runs and 32 cents for first runs. Bunuel has produced a number of films considered screen classics. His "Viridiana" (entered out of competition from Spain at the Frisco festival) still has the reviewers chattering in their beards. Rodriguez, limited to cranking out one grade "B" flicker after another, managed to skip the fence and come up with "Animas Trujano" with his personal financial arrangements to utilize a strong international cast headed by Japan's Toshiro Mifune and a talented technical crew.

One of the aforementioned visiting Mexican film nabobs for the "Animas" premiere at the Vogue, after pledging your MOTION PICTURE EXHIBITOR reporter to cloak his name in anonymity, said:

"Look for a change in Mexican films, in spite of the national government."

Film Makers' Festival Stars New Indie Efforts

NEW YORK—The Charles Theatre embarked on an unprecedented venture, holding a film-makers festival. There was open house for independent film-makers—continuous screenings of any films the film-makers who attended wished to show, finished or unfinished, short or long. Films brought in during the evening were added to the growing list of films on hand, and projection continued until the supply was exhausted. The general public was expressly invited; the price of admission was a regular ticket or a can of film.

The Charles hoped in this way to give unknown, as well as recognized, film-makers a chance to put their work before a mixed audience of other film-makers, critics, and regular movie-goers.

Grosz New UA Art Head

NEW YORK—Paul Grosz has been appointed art director of United Artists, it was announced by Fred Goldberg, UA's executive director of advertising, publicity, and exploitation.

Grosz, formerly 20th-Fox art manager, succeeds Herbert Jaediker, who retired after nearly 30 years with United Artists.

Grosz entered the motion picture industry 33 years ago as a member of the art department at Universal Pictures. He subsequently served in various capacities at Warner Bros. Pictures, Paramount Pictures, Lord and Thomas Agency, Buchanan and Co., and the Monroe Greenthal Agency. He has been with 20th-Fox the last 14 years, five of them as art manager.

Dell Names Movie Contact

NEW YORK—Mrs. Helen Meyer, president of Dell Publishing Co., Inc., announced the appointment of Walter B. J. Mitchell, Jr. as official Dell contact to purchase movie properties for publication in Dell paperback book format. Mitchell is assistant vice-president of Dell Publishing Co., Inc.

Mitchell's duties include the examination of original story outlines and scripts to determine their potential for publication as Dell books.



Spyros P. Skouras, right, president, 20th Century-Fox, is seen at the recent celebrity screening of 20th-Fox's "The Innocents," which was hosted by producer-director Jack Clayton, left.

AIP Schedules 13 "Blockbusters" In "Most Ambitious" 1962 Lineup

LOS ANGELES—Thirteen "blockbuster" feature productions representing combined budgets of over eleven million dollars, including five films already completed, have been scheduled for 1962 release by American International Pictures.

According to AIP toppers James H. Nicholson and Samuel Z. Arkoff, the 13 productions represent the most ambitious schedule in the seven-year-old company's history.

"We expect that these quality motion pictures will guarantee that 1962 will be AIP's most successful year inasmuch as each feature continues to offer our proven boxoffice formula of sure-fire exploitation values combined with all-star casts, color and wide screen production of unusual and exciting screenplays," Nicholson and Arkoff stated.

Topping the list is a filmization of Edgar Allan Poe's "The Premature Burial." Heading the cast are Ray Milland, Hazel Court, and Heather Angel, with Roger Corman producing and directing.

"Another exploitation natural," the company's executives said, "will be the exciting action-adventure thriller, 'Prisoner of the Iron Mask.' This color and scope spectacle, with its unusual iron mask torture device and many scenes of battle and duels, bids fair to duplicate the success of 'Goliath and the Barbarians' and other successful AIP spectacle films."

"Something really different, an addition to the company's eminently successful and popular witch-horror catalogue, is the provocatively titled 'Burn, Witch, Burn' starring Janet Blair and Peter Wyngarde in what may be the surprise hit of the year," Nicholson and Arkoff predicted. Producers of this modern-day tale of witchcraft and terror are Julian Wintle and Leslie Parkyn, the same pair who made "Circus of Horrors" and "Tiger Bay."

Nicholson and Arkoff said that another potential hit, entirely new in concept from anything previously offered not only from American International but from any other producer, is titled "Survival." With shooting scheduled to start on Feb. 21 and casting still incomplete, it will star Ray Milland (who also will direct), Frankie Avalon, and Jean Hagen.

Another completed AIP release is "Warriors Five," starring Jack Palance, which deals with the American-organized World War II underground resistance movement in Italy.

Set for early summer release is the just-completed "Poe's Tales of Terror." This trilogy stars Vincent Price, Peter Lorre, and Basil Rathbone, and features three different Poe terror stories, "The Black Cat," "Morella," and "The Case of M. Valdemar." Behind the production scenes are the same names responsible for "The Pit and the Pendulum" —producer-director Roger Corman, screenplay writer Richard Matheson, and Academy Award-winning cinematographer Floyd Crosby.

Coming along afterward will be "The Haunted Village," starring Vincent Price and produced and directed by Roger Corman; "End of the World," another from the Wintle-Parkyn team; "The Seafighters," a war film to be shot overseas; "The Man with the X-Ray Eyes," a science fiction film; "The Mutineers," action-packed sea story; "When the Sleeper Wakes," based on the famed H. G. Wells novel; and a third Wintle-Parkyn production; and a musical.

Municipal Board Plans Action Against Drive-In

FAYETTEVILLE, N.C. — The College Community Planning Board has advised that it plans to take legal action to close the Raleigh Road Drive-In, located near the new Methodist College campus.

The drive-in, operated by H. B. Meiselman Theatres, Charlotte, was closed for a long period of time, during which the Planning Board passed an ordinance banning drive-in theatres in the area. Recently, the drive-in was reopened to business.

The Planning Board controls development of property for 300 feet on both sides of the Raleigh Road (U.S. 401) from the city limits, north to the new college. E. S. Bosher told the Cumberland County Commissioners that the board recently voted unanimously to take court action to have the drive-in closed.

The box office and most of the drive-in lie within 300 feet of U.S. 401, but part of the theatre property does not.

Boverman Joins WB

NEW YORK—Sam Boverman, attorney in the motion industry for many years, has joined the Warner Bros. legal department. Former general counsel and secretary of Cinerama, Inc., he previously was associated with Paramount Pictures for more than 25 years.

FWC Theatremen Promoted By NT&T

BEVERLY HILLS, CALIF.—William H. Thedford, Pacific Coast division manager for NT&T Amusement Corporation, announced a series of managerial promotions for Fox West Coast Theatres in the Los Angeles area.

Myron Talman was named manager, Carthay Circle, which reopened Dec. 19 with the reserved-seat engagement of "El Cid." Succeeding Talman as manager, Fox Wilshire, is Louis Silverstein, who moves to the Beverly Hills showcase from the Vogue. Going into the Hollywood spot is Al Sachs, formerly of the Fox, Venice.

Also promoted was Jack Jones, assistant manager, Loyola, to manager, Bundy, Santa Monica; Peter Holm, to the El Rey; Don Finzer, to the Loyola; Al Bogatch, to the Lido; Edward Dier, to the Mesa; Hugo Holbach, to the Fifth Avenue, Inglewood; Lewis Chumich, assistant manager, Fox, Anaheim, upped to manager, Imperial, Long Beach; C. A. Papandrew, to the Highland; and Phillip Catherall to the Fox, Venice.

Also announced by Thedford was the addition of the Bakersfield, San Luis Obispo, and Santa Paula theatres to Harold Wyatt's district. They were previously under district manager Bob Smith.

Martin Names Directors

COLUMBUS, GA. — Martin Theatres of Georgia, Inc., announced the election to its board of directors of Robert E. Hosse, Frank Ragsdale, and Reeve R. Owen.

In addition to the directorship, Hosse was elected a vice-president in charge of booking and buying; Ragsdale, vice-president in charge of W. T. V. M.; and Owen, vice-president in charge of W. T. V. C.



The NEW YORK Scene

By Mel Konecoff

"I THINK it is safe to say that with the production program and the pictures we already have in the can for this year, we can expect our biggest grosses of any year." Thus spoke out Jim Nicholson, president of American International Pictures to eastern franchise holders and branch managers at their seventh annual regional convention luncheon at the Hotel Astor.

Continued Nicholson, "We must convince the exhibitor that we are group boys now and would like to be treated as such. I think we are still a comfort station in many cases, and I think we must let everybody know without a doubt that we are no longer the patsys of the industry. We have facts and figures to prove that we are not getting the number of bookings we should for the type of pictures we have, nor are we getting the terms we should. It is necessary to have quality pictures in order to obtain the right film rentals. We must also be able to obtain the right film rentals in order to produce quality pictures.

"We have learned to make pictures that are accepted by the critics as well as the public, and from the mistakes we have made, we know what pictures to stay away from. I believe that one of our greatest assets is optimism and enthusiasm."

Executive vice-president Samuel Z. Arkoff, vice-president and general sales manager Leon Blender, financial vice-president David Melamed, and foreign distribution vice-president Sam Seidelman also addressed the meeting, expressing optimism towards 1962. Actor Basil Rathbone was on hand to discuss his latest film for the company, "Poe's Tales of Terror."

Also present at the luncheon were Ed Heiber, Charles Beilan, Joseph Quinlivan, Jack Zide, Jerome Sandy, Joseph Wolf, George Waldman, Bert Stern, Milton Brauman, Richard Guardian, Ruth Pologe, and Mort Golden.

We'd like to close with Nicholson's sage observation: "We are not now, and we never were, ambitious to become the biggest motion picture company in the business overnight. We'd much rather be small and safe than big and wobbly."

IN MEMORIAM: Last week we lost a good friend, a capable colleague, and a fine fellow when Chet Bahn died unexpectedly. He will be missed.

ASIDE TO LOUIS NIZER: Nobody cares this week whether or not you do send us the book.

ASIDE TO U-I's DAVID POLLAND IN WASHINGTON: That really was a beautiful pipe you were sporting.

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LONDON Observations

by Jock MacGregor

WHILE THE postal workers' work-to-rule protest at the wage freeze is not affecting theatre admissions, it is playing hell with administration. Letters are taking two, three, four, and more days to get from one central London area to another, and it is said that five million items have piled up awaiting sorting at the main depot. In consequence, one has no idea whether a letter has reached its destination, and invitations have arrived after functions have taken place. Now the postmaster is refusing to accept big mailings of publicity material.

THE SNOW departed almost as quickly as it came, and the post has delivered handouts from those producers who planned ahead and got away from it all, so to speak. From Post Box 35, Nanyuki, Kenya, publicist Catherine O'Brien sends a warming account of the delights of the Mount Kenya Safari Club which was founded by William Holden some three years ago with Ray Ryan, and is now being used by producer Samuel G. Engel as location headquarters for his latest film. "The Lion," in which Trevor Howard and Capucine co-star with Bill. Jack Cardiff directs for 20th-Fox release.

MARK ROBSON is another who is taking no chances with the perils of the English winter. On his behalf, publicist Enid Jones—how these girls get around—writes from New Delhi to give an interim report on "Nine Hours To Rama," in which Jose Ferrer stars. They have just restaged the funeral of Mahatma Gandhi with what could be a world record crowd of 15,000. They were marshalled with military skill by assistant director Bluey Hill—trust him to be where there is racing when the London tracks are icebound!

Chasing the sun in the other direction is Cubby Broccoli. He has flown his "James Bond" unit west to Jamaica. Sean Connery will star as the Ian Fleming hero of novel and newspaper strip fame in this United Artists release. Not so lucky has been the James Woolf Remus unit making "Term of Trial" with Laurence Olivier and Simone Signoret in Ireland. They have literally been sliding down the hill from the Ardmore Studios to the Royal Hotel, which normally is the only speed restricted road in Ireland. Meanwhile, the bookings for space in British studios in 1962 are considerably up.

IT IS NICE to find a national newspaper of the importance of the Daily Express publishing such an encouraging leader as—"Seven of the 12 top money making films in Britain last year were made in this country. Once the British film industry lay under the shadow of Hollywood, derided as technically backward and puny in resources. How changed all that is today. Films like 'Saturday Night and Sunday Morning' and 'Swiss Family Robinson' lead the world. Why not visit your cinema tonight and see for yourself?"

This is particularly timely for there has been a glut of pictures on tv of the 1940 vintage, which were no masterpieces in their day and really do prove the slogan "Movies are better than ever." The odd thing is that the commercial tv put them over with the full treatment, trailers, the lot, as though they are important offerings. Who do they think they are fooling. In several cases, the trade was much more honest when they presented them as the second features there were!

THESE ARE HAPPY TIMES for Sam Bronston. His "El Cid" has really clicked here both at the Metropole (London), where advance bookings are highest in the theatre's history, and in the initial provincial roadshows. "King of Kings" is holding its own at the Coliseum and is registering in the provinces. . . . And puzzling times for the Observer. On my desk are bottles of "El Cid" Sherry and "Captain Morgan" rum and I do not know which to blame for the hangover.

British Industry Dip Seen Nearing End

NEW YORK—The annual review of the U.S. film situation in Great Britain as presented by A. Roland Thornton, Motion Picture Export Association of America representative in the London office, indicates a levelling off in a consistent decline in number of theatres and weekly admissions. Thornton feels that recent developments indicate that the bottom has been reached and from here on out the U. S. film industry can look to an improving situation in Great Britain.

Cinemas continue to close or be converted into bowling alleys, Bingo halls and dance halls, although the rate of closures and conversions has slowed down this year.

From a total of 4,584 cinemas in 1950, the number fell to 3,034 at the end of 1960—the last official figures. The number operating full-time today is probably in the region of 2,870. There are several hundreds of cinemas that have turned over to Bingo, or half-Bingo and half-films.

A probable figure at which full time cinemas will settle down is 2,500.

Latest Board of Trade figures of admissions and boxoffice takings for September, 1961, were weekly admissions, 8,800,000, compared to 10,400,000 in 1960, and boxoffice, 1,180,000 pounds compared to 1,320,000 pounds.

The Cinema Exhibitors Association is to raise once again the proposal that any sums received from the British Film Production Fund should be refunded in the event of the films concerned being sold to television.

The film Industry Defense Organization Ltd. since its formation in August, 1958, has paid out more than 1,000,000 pounds to acquire agreements to prevent films being shown on United Kingdom and Eire television.

Agreements have been completed in respect of 665 British registered feature films and many more are under negotiation. In agreeing to keep films off television, the producers (or owners of tv rights) retain all the cinema and other rights and are in no way prevented from exploiting them.

The FIDO levy on exhibitors remains at one farthing per admission but the exemption limit has been raised from 235 Pounds to 250 Pounds weekly, and cinemas taking less than this sum are totally exempted.

With the abolition of the cinema tax, and in effect the free convertibility of funds, the main and most urgent problems disappeared.

The general public attitude towards American films has undergone a gradual and more favorable change over the past years. There are still attacks, generalized and wild criticisms, and assaults by groups of special pleaders, which have to be countered swiftly, but on the whole these have been fewer and less acid.

Efforts to get the press to return to the practice of giving more adequate space to films show definite signs of success. Three big London papers have gone along in this, especially the Beaverbrook press. Frequent contacts with the powerful provincial press, which caters to 70 per cent of the population, have proven fruitful.

MPEA Cites Progress In Brazil, Germany

NEW YORK—Year-end reports from Motion Picture Export Association of America foreign representatives reflect many successful negotiations during the past year and point up many problems in distributing U.S. films throughout the world.

In Brazil, a bill which asked that all imported films be dubbed in Portuguese was defeated last May. This legislation would have burdened U.S. distributors excessively, without providing additional earnings.

Also in Brazil, a concession was obtained so all color and black-and-white film accessories may be imported without advancing exchange coverage; it was agreed to return to Federal censorship after having given that authority to the states; it is expected that with the return to Federal censorship, The Justice Department would certify all legal entry documentation by one censorship certificate. Former president Quadros had decreed that film companies must show proof of legal entry before exhibiting their product. This was burdensome and expensive for the companies.

A review of the film situation in West jection into the future, presents a favorable Germany during the past year, and a propicture for American product.

The border closure in Berlin created a problem in that cinema attendance fell between 25 and 30 percent because East Germans could not cross the border. The Berlin city government has been asked to provide tax and subsidy relief for the affected theatres.

The German film trade is continuing efforts to reduce the admission taxes levied by the German states.

Of immediate concern to MPEAA and its members was the new foreign trade law which was effective Sept. 1, 1961. While film imports were not one of the imports formally liberalized, American films now enjoy de facto liberalization.

MPEAA was responsible again for arranging and coordinating much of the American participation in the Berlin Film Festival.

In summary, it is reported that the prospects for the motion picture business in Germany appear bright. There is no threat of import restrictions or screen quotas, and the continued remittance of earnings is not expected to be a problem.

Smerling Heads NTA

NEW YORK—Sheldon Smerling has been elected president and chief executive officer of National Telefilm Associates, Inc.

The appointment, announced by Leonard Davis, chairman of NTA, is the result of a reorganization following the recent sale of WNTA-TV to Educational Television for the Metropolitan Area, a non-profit organization.

CANADIAN Highlights

By Harry Allen, Jr.

TORONTO MOVIE columnist-critic Clyde Gilmour, recently returned from United Artists' junket to Berlin, refuses to make another mass junket. Gilmour, a Telegram staffer, says that from now on he will go alone if his paper sends him on regular assignment, "not as a member of an international herd." Gilmour expresses his appreciation to United Artists and independent Stanley Kramer for making the trip possible, but the trip didn't live up to expectations. He felt that through no fault of the sponsors, it was impossible to obtain proper interviews with the stars of "Judgment at Nuremberg." He described the interviews "as merely a series of slow and ponderous conferences, disjointed and superficial in scope and constantly bogged down by translation processes." He felt cheated in not being able to have personal interviews with the various stars. Failure to talk with producer Kramer, "cordial and communicative—but he was so busy and so surrounded by bustling aides and troubleshooters, that you would have felt like a boor and a bore if you had tried to pin him down for more than a few seconds," was substituted by Gilmour's interviewing author Abby Mann. Gilmour didn't like the lack of fraternization between the European journalists and their colleagues from North America. But from Air France, which transported the group overseas, the group received "one cup of coffee . . . lukewarm, sparsely filled, and meagre in flavor." The group was delayed for four hours on the flight home without explanation. All in all, Gilmour says, writing in his column, "I'm glad I went despite all the vexations I've mentioned." He described "Judgment at Nuremberg" as "a strong and thoughtful film and its Berlin premiere was truly a newsworthy event."

TOP DOGS in Famous Players' The Big Parade of Hits Contest were Charles Doctor, Capitol, Vancouver, and William Trudell, Capitol, London. Doctor walked off with the $150 Group 1 western division first prize and Trudell picked up the comparable eastern division prize. Another $150 winner was M. Summerville, Algoma, Sault Ste. Marie, heading eastern divisions Group 2. In Group 2 of the western division, the $150 was shared by L. C. Stratton, Columbia, New Westminster, and H. T. Thomson, Paramount, same city. Ivan Ackery picked up $75 for the best campaign on an individual picture in Group 1, while D. Murray, Daylight, Saskatoon, headed Group 2. The best single stunt in Group 1 gave William Novak, Metropolitan, Winnipeg, $50, and D. Shackleford, Paramount, Lethbridge, in Group 2, all in the western division. James McDonough supplied the best campaign for an individual picture in the eastern division Group 1, while Olga Frenette, Orpheum, Sault Ste. Marie, took the Group 2 prize. McDonough also handed in the best single stunt in Group 1, while Don Kinloch, Roxy, Barrie, turned in the best stunt in Group 2.

STILL A PRIMARY gripe in this country is the newspaper practice of charging theatres more than storekeepers for a like amount of space. The matter was dealt with in 1951 by the Motion Picture Industry Council of Canada. Progress—none. Papers seem to defend their policies by saying they provide special reader material. Yet, the newspapers give plenty of space to tv—without the same ads. Occasionally, the newspapers have the audacity to even run a pan review of a picture right next to the advertisement paid for at a cost of hundreds of dollars.

REEL CLIPS—Lionel Lester, formerly second assistant chief barker of the Variety Club of Ontario, was elected chief barker at the first meeting of the 1961 Crew. He succeeded Phil Stone, who retired. First assistant chief barker as successor to Frank Strean is Frank H. Fisher, and second assistant chief barker is George Altman. Robert Hall is property master in the place of Chet Friedman, and Sam Shopsowitz took over from Dr. Jack Egan as dough guy. . . . Frank Price, former head booker and officer manager for Empire-Universal in Toronto, has joined Astral Films' sales force, reporting to Marty Bockner, general sales manager, it was announced by Jerry K. Solway, Astral's managing director.

A DREAM of eight years by film critic and broadcaster Gerald Pratley reaches its fulfillment when he takes over as artistic director of the Little Cinema in Toronto. The Little Cinema, made up of two oversize screening rooms in a midtown office building, operated by Nat Taylor, lost $16,000 in its first year of operation. Pratley has wanted to operate a repertory cinema, and though enthusiastic about the project, he is modest in his claims. "I am not promising miracles," he says, and he doesn't want to present himself as savior. He hopes to build healthy audiences with good films that nobody wants to show. He plans on turning one of the rooms, both of which use 16mm., to French films without subtitles, appealing to the an audience from the 50,000 French language Torontonians.

The English theatre is to be developed on the lines of a club. There will be a place to talk and read magazines over a coffee after the show. Pratley will be at the theatre most nights, and will print a cast list and program notes for all films. Other improvements planned include a cloakroom, better intermission music, and improvement of sight lines. He plans to inaugurates students' matinees at 5 p.m. and Saturday showings of films made specifically for children. No dubbed films will be shown. He will show trilogies together instead of years apart. The French theatre will begin on an experimental basis with a series of 13 films, each to play for one week.

Interboro Buys Two

NEW YORK—Berk & Krumgold, theatre realty specialists, announced the sale to an affiliate of Interboro Circuit, Inc., headed by Solomon M. Strausberg, of the 1600 seat Laurel, Long Beach, and the 600 seat Lido, Long Beach.

This represents another addition by Interboro Circuit to the large group of theatres operated by them in the Metropolitan area, and reflects their confidence in the public's renewed interest in motion pictures.

The sellers were the Laurel Theatre Corporation and the Briart Operating Corporation. Donald S. Rugoff, president of Rugoff Theatres, Inc., acted for the sellers.

New Company Serves As Link With India

NEW YORK—Enterprises Combined, Inc., has been established to serve as a channel for motion picture business between India and the United States, it was announced by Aslam Khan, general manager.

The company represents several of the leading production and distribution organizations of India and will seek to stimulate the marketing in the western hemisphere of Indian productions. Several feature films have already been selected and will be submitted to American distributors for both art and commercial markets. In addition, this company will serve as an agent for substantial collections of documentary, scientific, educational, cultural, and other non-theatrical material not heretofore presented in the American market.

Enterprises Combined, Inc., will also represent Indian studios, distributors, and financial sources in establishing feature co-production deals. The company is authorized to enter into production agreements directly with American producers requiring facilities in India. The company is also authorized to participate in joint production ventures. It will also serve as purchasing agent for Indian distribution for films, equipment, and facilities in motion picture, television and other related fields.

Khan aims to present festivals of Indian films in New York and Los Angeles late in 1962 in association with cultural and official institutions.

Khan has been associated with leading Indian production and distribution companies and studios, including Time Enterprises, Citizens Films, Mehboob Productions and Mehboob Khan Studios. R. K. Films and R. K. Studios, Filmistan, and others of Bombay India.

Khan comes of a family prominent in the Indian motion picture world. His brother, Dilip Kumar, is one of the outstanding film stars of India and is popularly referred to as "the Marlon Brando of India." Another brother, Nasir Khan, is also a notable film star and producer. Ahsan Khan, a third brother, is a distributor in India.

III Task Distrib Firm Set

NEW YORK—The formation of a III Task Pictures' distribution company, an international operation, was announced by Allen Klein, executive producer of III Task Pictures. The new company will handle motion pictures of other independent producers and distribute feature films to major markets throughout the world.

The company's function will be to serve the many independent producers, both here and abroad, that find themselves without major company affiliations and are thus stymied in their distribution activities.

In addition to Klein, the new company's officers will be Saul Swimmer, Tony Anthony, and Brud Talbot. As soon as the III Task Pictures production, "Wounds of Hunger," completes on-location shooting in Mexico, the distribution company will finish setting up branch offices in Hollywood, Mexico City, Rome, and Berlin.

MGM Records Signs Francis

NEW YORK—Connie Francis, the leading international female vocalist for four consecutive years, signed a new five-year contract with MGM Records for her exclusive recording services. The announcement was made by Arnold Maxin, president of MGM Records.

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STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged ond assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

1. **A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)**
2. **10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)**
3. **10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)**
4. **A permanent EQUIPMENT RECORD**
5. **An 18-month BOOKING CALENDAR**
6. **A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.**

● After the first year, additional sets of ony particular FORM can be purchased separately; ony bock REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: $1.30 per set

PLUS SERVICE No. 4

THE NEW *"Pocket-Size"* DATE BOOK

—latest innovation in the field of small booking records.

● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.
(a) 5 lines af booking space were gained by taking full advantage of the 3¾x6¾ inch page area. (b) Weekly activities nat bothered with until the camplete week is booked, are kept separate and distinct. (c) Spaces are allawed for cost, gross, weather, etc., as desired. (d) All dates, doys of the week, and holidays are clearly printed.



Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 70c per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d

PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

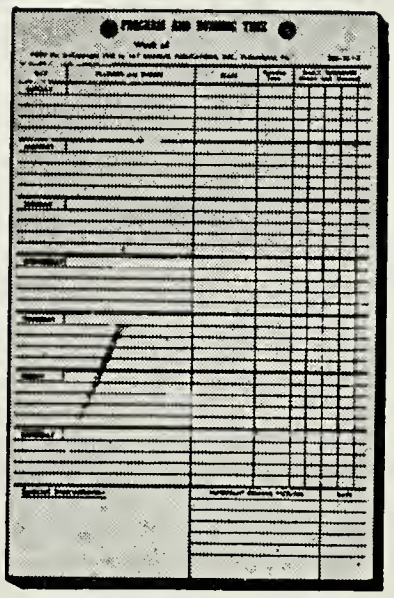
—a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they moy onswer intelligently the patron questions most frequently asked; or so that they con cue ond time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects thot moke up the bill.

● One copy eoch week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

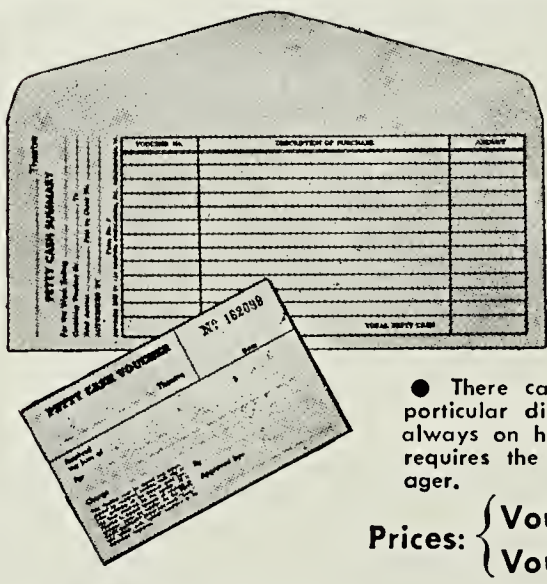
Price: 30c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approvol ond are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to eoch pad.

● The specially designed envelopes are for use only once each week in listing each individuol slip and computing the weekly total expended. All slips listed on o particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

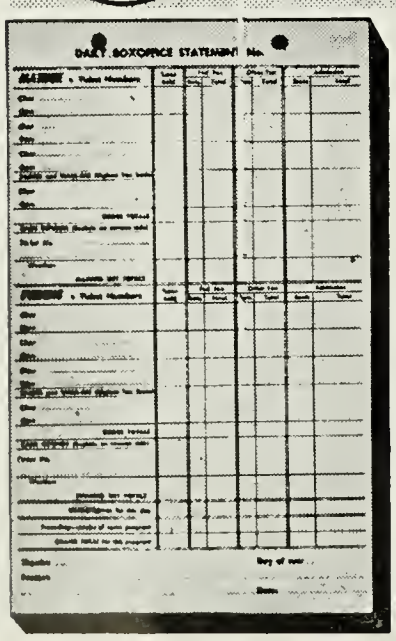
● There can never be any loter question of a particular disbursement, for the actual receipt is always on hond and easily locoted. Each voucher requires the signature of the owner or the manager.

Prices: { **Voucher Pads.....30c each** / **Voucher Envelopes—50 for 65c**

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5½ x 9 inch sheet, each itemizes:

1. **OPENING AND CLOSING TICKET NUMBERS**
2. **PASS AND WALK-IN TICKET NUMBERS**
3. **CASH TOTALS AND REFUNDS**
4. **TAX TOTALS**
5. **PROGRAM, WEATHER, AND OPPOSITION**
6. **SPACES FOR HOURLY TOTALS**
7. **MISCELLANEOUS INCOME AND DEPOSITS**

● Made up in pads of 50 per pad, eoch sheet is punched for soving in o standard ring binder with the dote at the lower right corner for quick reference when filed.

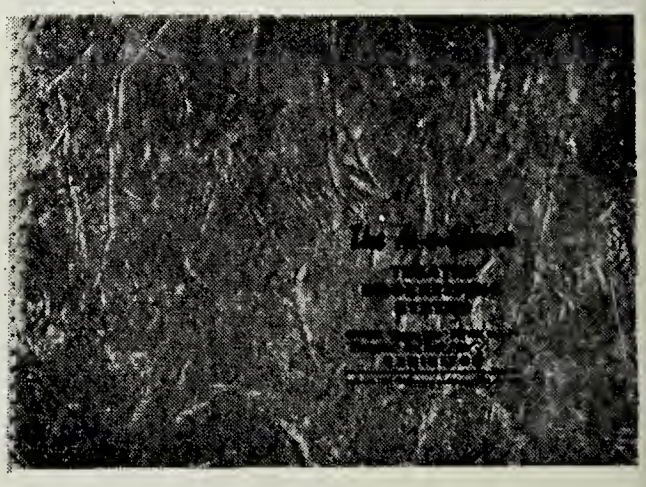
● Where accurocy counts for current income ond future bookkeeping, the Box Office Stotement is a diory of theatre operation.

Price: 30c per pad

PLUS SERVICE No. 6

THE *"At-a-Glance"* BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other chonging requirement of the theotre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending mochines, etc., (8) weekly gross, (9) weekly fixed expenses, poyroll, ond annual or monthly expense omortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to dote, etc.

Price: $1.75 per book (Sufficient for 52 weeks)

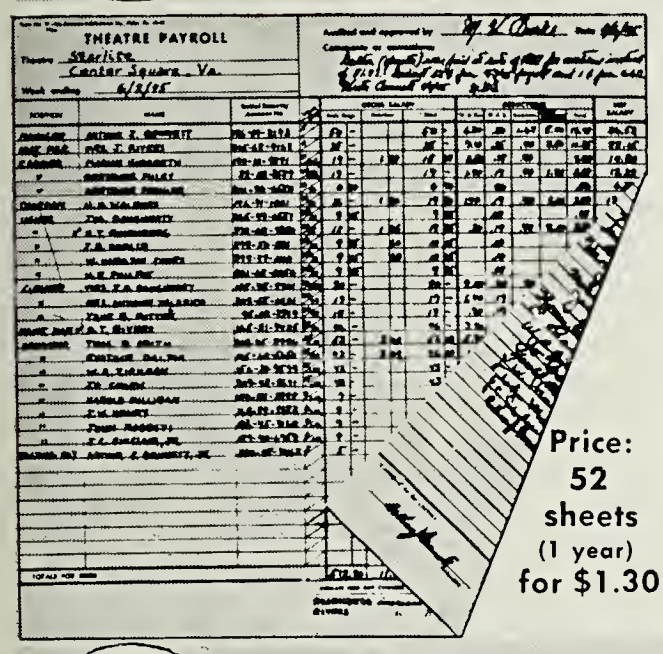
DESIGNED...PRODUCED...WAREHOUSED...and DELIVERED.. that is frankly restricted to current THEATRE SUBSCRIBERS

• for EVERY THEATRE OPERATING NEED:

PLUS SERVICE No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.



Price: 52 sheets (1 year) for $1.30

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

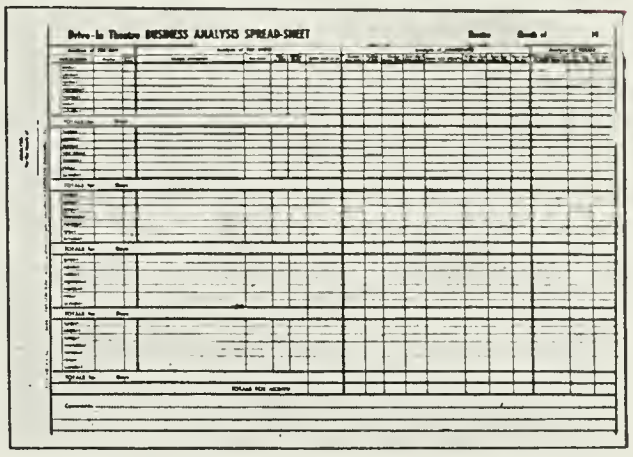
● Designed to be filed in the ordinary letterhead size cabinet (8½ x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE No. 9A

Monthly *Drive-In* BUSINESS ANALYSIS

—a contrast study of ALL Outdoor Theatre income and film costs.



● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

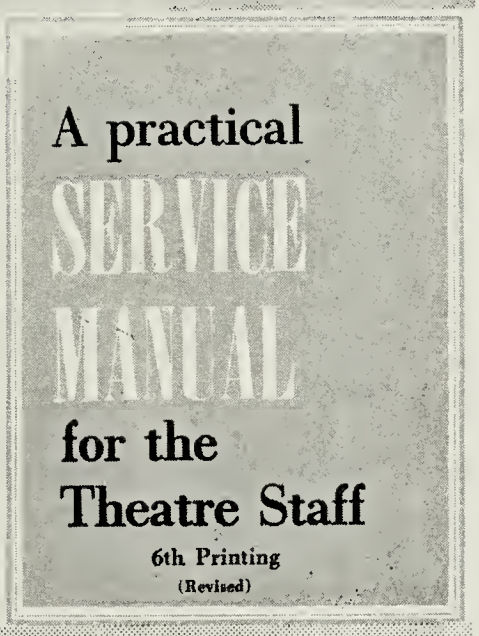
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

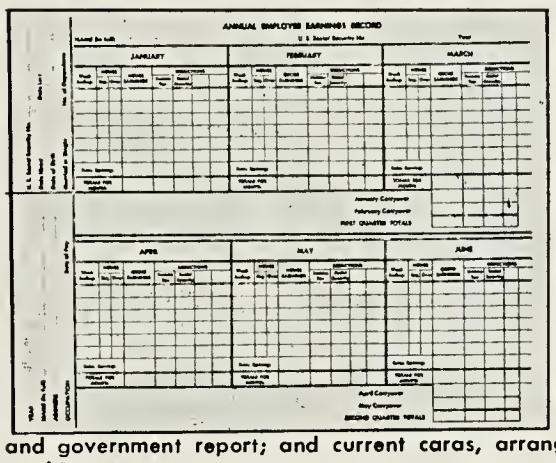
Price: 10c each



PLUS SERVICE No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.



● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8½ x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return and government report; and current cards, arranged alphabetically constitute the only working set.

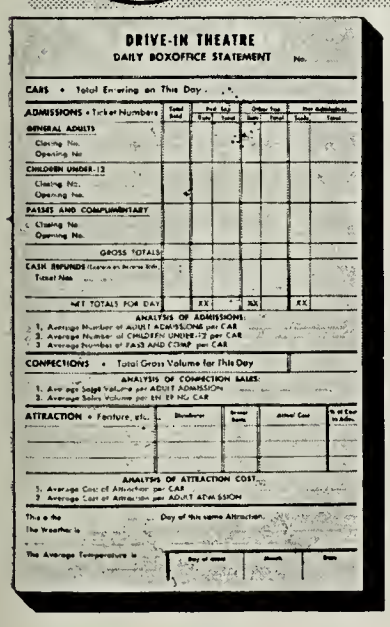
● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.



● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5½ x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE No. 11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $6.00 each (Tax included)

Service-Kit BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: $1.50 each

Pocket-Size Date Book BRIEF CASE (c)

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: $5.00 each (Tax included)

Pocket-Size Date Book BINDER (d)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3¾ x 6¾ Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: $1.30 each

. at NON-PROFIT PRICES . . . as a "Theatre-Wise" plus-service

ONLY! Sample sheets without obligation.

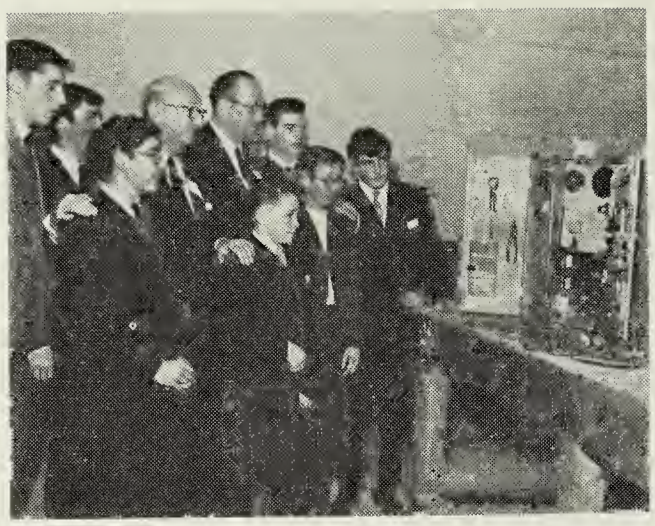
MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila. 7, Pa.

ATLANTA

Riley Jackson and Robert Patrick, Parade Releasing Organization, jointly announced the appointment of Syd Whiteman as sales representative for the Atlanta and Jacksonville territories. . . . Martin Theatre Co. reopened the former State, renaming it Martin Theatre. Martin acquired the house from Independent Theatre Co. It has been completely remodeled. . . . Work on a new drive-in to be owned by R. C. Cobb of Fayette, Ala., is scheduled to start. Site will be on the Jonesboro Road near the Clayton-Fulton County line. Opening is scheduled for April.

BUFFALO

A leading international advocate of the view that the best current movies are not only the finest in entertainment history but the most saleable is Mori Krushen, director of press and exhibitor relations, United Artists, who was in Buffalo on one of his good will visits, for which Col. Bill Shirley, UA exploitation representative in this neck of the woods, prepared the way. Krushen has been hop-scotching over the nation in behalf of special prize packages, "Judgment at Nuremberg," "West Side Story," "One, Two, Three," and "Pocketful of Miracles," the latter now at Shea's Buffalo. . . . The newly refurbished Art-Circle was reopened by the Tomac Theatre organization. The house, the former Circle, will feature outstanding American and foreign film productions, the first of which is "La Dolce Vita." The seating capacity is now 600. The house has been equipped with a new depth vision screen and four-track stereo sound. A new refreshment bar has been installed. Phil Todd, former manager, Mercury, is managing the house. Todd also announces that, starting in March, the theatre will put on local and road show stage presentations, when the house will remove 100 seats and install an all-new stage area. The stage presentations will be directed and supervised by Brian Maguire. . . . The Leci Theatre Corp. of Buffalo has announced the acquisition of the Lackawanna, Lackawanna. The corporation is headed by Lou Levitch and Alvin Cipperman, the firm that now operates the North Park, a community house in north Buffalo and for many years a link in the Shea Theatres chain. Remodeling of the Lackawanna has begun and a new programming policy soon will start. It calls for the showing of Hollywood productions Friday through Sunday and Spanish-language films every Wednesday and Thursday. The last Tuesday of each month will be given over to the showing of Arabian language pictures. Before taking over the operation of the North Park, Levitch was manager of the Grenada, Schine community house in north Buffalo. . . . The 1962 officers and directors of Tent 7, Variety Club of Buffalo, will be installed in the clubrooms Jan. 21. They are chief barker, James J. Hayes; first assistant chief barker, Nathan Dickman; second assistant chief barker, Thomas Fenno; property master, Charles Funk; and dough guy, Myron Gross. Crew members to be installed are Harry Berkson, Van Buren DeVries, Gasper Mendola, Dewey Michaels, Albert J. Petrella, and Burton Topal. Nate Dickman is chairman of the installation dinner, and Michael Ellis, Jr., vice-chairman. . . . Something new is coming up soon at the Variety Club of Buffalo. It is Game Night in the clubrooms. It will be staged Saturday, Feb. 3. The cost will be one dollar per person, which buys $1,000 in play money. Barkers with the most play money at the end of the evening will receive a beautiful prize. Tommy Fenno is chairman



Edward Emanuel, Variety Clubs International Chief Barker; and International European Representative C. J. Latta are seen with some members of the Harringay Boys Club at club opening in London recently.

of the event, with Charles Funk as vice-chairman. . . . The Thurston Theatre, Inc., opened the Coronet, Rochester. There has been a complete renovation of the building, formerly Schine's West End. Max Fogel, veteran exhibitor and former owner and operator, Webster, is managing the new Coronet. . . . Schine Enterprises, Inc., has named Earl Hubbard, Jr.'s Recreation Unlimited organization to handle group sales for the new Buffalo Ski-Dek Center in the remodeled Riverside. . . . The Elmwood is closed. The New Buffalo Amusement Corp., which has operated the Elmwood, along with Shea's Buffalo, said it was suspending its operation "temporarily.". . . Bob Wells, WGR radio disc jockey, returned to Buffalo after being a guest of the Warner Bros. studios at the world premiere in Hollywood of "A Majority Of One," with the message that "it was the experience and treat of a life time." Bob was one of a dozen or so radio personalities invited to attend the event on the west coast and the party in Romanoff's following. . . . There was to be a press preview of the Ski-Dek, now nearing completion in the remodeled Riverside, on Jan. 16 with the first public affair the next night. The Schine-sponsored indoor ski center will be managed by Roger Bewley, formerly assistant to Joe Garvey, manager, Schine Granada, where "Babes in Toyland" now is enjoying what looks like a long and profitable run. Harry Unterfort, Schine circuit division manager, is in charge of Ski-Dek operations for Schine.

CINCINNATI

"El Cid," Valley, preceded by a seven-week whirl-wind promotion campaign, was sold out for the third weekend since opening Dec. 21. . . . Robert McNabb, 20th-Fox Detroit manager, was in to set ball rolling for the 13-week sales drive honoring S. P. Skouras' 20th anniversary as company president. McNabb, formerly local exchange manager, is sales drive leader for Cincinnati, Cleveland, Detroit, and Indianapolis. . . . Roy White, Mid-States Theatres, has been appointed a Kentucky colonel. . . . Allen Gunter, part-owner, Owens Drive-In, Charleston, W. Va., has died from a heart attack.

DALLAS

Frankie Avalon, the young singer who is turning more and more to a career which combines acting with his singing, will be in Dallas as an advance promotion agent for his latest film release, Columbia's "Sail a Crooked Ship.". . . Dallas is one of 23 cities across the nation which will participate Jan. 19 in special one performance showing of Warner's "A Majority of One." The film will be shown at the Palace, starting at 8 p.m. Tickets are now on sale at Interstate Theatres in Dallas and only the capacity of the theatre will be sold. . . . Sam Burkette, general sales manager, and Francis Bateman, western division manager, two officials with Pathe-America Distributing Co., flew into Dallas with a print of the new Hayley Mills picture, "Whistle Down the Wind." They introduced the British-made picture to Dallas area exhibitors in a special screening by Truman Hendricks, Pathe-America's Texas, Oklahoma, and New Mexico distributors. . . . The Tower is advertising its next attraction, Samuel Bronston's AA release, "El Cid," in the theatre's lobby set pieces. No date for the closing of the current Tower film, "King of Kings" also produced by Bronston, has been set. . . . "The Guns of Navarone" has been acclaimed by the Texas Motion Picture Board of Review as the "outstanding film of 1961," and a citation on the board's decision has been sent by Mrs. Roderic B. Thomas, board chairman, to producer Carl Foreman. The board praised Foreman and the film for reaching the "pinnacle of excitement in entertainment without the use of scenes involving senseless brutality and needless violence, and for establishing, through the worldwide success of this film, that people everywhere respond to good taste in film making and to respect for their intelligence." "The Guns of Navarone" has drawn similar praise from the national Federation of Motion Picture Councils, the San Antonio Motion Picture Advisory and Reviewing Board, and numerous American-Hellenic Societies in Texas. . . . Universal-International's "Lover, Come Back" set a one day box office record at the Palace during the film's Sunday only showing. The movie is not due back in Dallas for a regular run until February, probably at the Palace. . . . Louis C. Higdon, president of Frontier Theatres of Dallas, has revealed the purchase of a site for a new $500,000 motion picture theatre that will seat more than 1,000 patrons at Albuquerque, N.M. Construction is expected to start soon and an early 1962 opening is expected. . . . Conley Cox, manager, Buckner Drive-In here, has won the first prize in the 1961 Appreciation Drive conducted by Lone Star Theatres. The prizes were recently distributed at the annual Lone Star managers meeting held in Galveston, Tex. Other winners included Jack Veeren, Bordertown, El Paso, second; third, Walter Grubb, Circle, Waco; fourth, Harold Goodman, Denton Road, Dallas; fifth, Jim Carty, Del Norte, El Paso; sixth, Marshall Nichols, Charro, Brownsville; seventh, Lee Lipscomb, Corral, Fort Worth; eighth, Bob Sparks, Twin City, Sherman; ninth, Tommy Long, Trail, San Antonio; and 10th, Buddy Gotcher, Meadowbrook, Fort Worth. Special commendation awards went to Carty for "Most Economical Operation," with Sparks in second place. Lipscomb won the "Concessionaire of the Year" award. Al Reynolds, general manager, presided over the two day session. He spoke on "The New Era Ahead." Other talks were given by Dowlen Russell, "Progress Report for 1961"; Brandon Doaks, buyer-booker, "Booking Outlook for '62"; Bill Scurry discussed legal questions; Gene Roth, "What Radio and Television Can Do for Theatres"; Don Houseman spoke on mounting insurance claims; Lee Gulley, "What Managers Can Do to Help the Accounting Department"; Dan Goodwin, "Purchasing for '62"; and Winston Taylor, preventive maintenance.

DENVER

Don Piccard, world famed balloonist, and son of Jean and Jeanette Piccard, attempted a balloon ascension over Denver as an advertising stunt promotion for Columbia's "Mysterious island" at the Aladdin. Too much wind prevented ascent, but it got good pub-

licity. . . . Wolfberg Theatres, Inc., have equipped its South Drive-In with heaters and is operating it this winter. . . . Norman Nielsen, manager, Cooper's Cinerama here, reports that business for the new circular shaped house is holding up exceedingly well and did not experience the usual pre-Christmas slump.

DES MOINES

Downtown Des Moines theatres were turned into a haven for snow-bound office workers when the most disastrous snow storm in a decade hit the town. Employees were caught in the downtown loop and unable to return to their homes. The Des Moines, Paramount, and Orpheum in the loop were filled with the snow-trapped workers. Most of the theatres in the city were back in business the next day, except the Holiday, which was unable to put on its main feature because the film was snowbound in a film truck about 100 miles away. Herb McCaw, manager, Suburban Lyric, went right ahead and acted like nothing had happened. He ran "White Christmas." . . . The Sunset, Summer, Ia., has resumed nightly shows after two weeks of weekend showings. . . . The Strand, Ackley, Ia., will reopen Feb. 4 following a two-month shutdown.

JACKSONVILLE

Many charitable groups in Jacksonville have found that they can rely on assistance from WOMPI whenever money or personal services are needed for carrying out their projects. Early January calls for WOMPI help came in from the March of Dimes and the Veterans Service. A total of 1,478 hours of service were donated by WOMPI to other established agencies during November, 1961, the latest month for which tabulations have been made. . . . Charley King, local AIP manager, left for a company sales meeting in New Orleans. . . . Betty Arnold, popular WOMPI member in the Florida State Theatres home office, was the honor guest at a going-away luncheon given by her co-workers in The Pub. She resigned to return to her home in Champayne, Ill., while her Navy husband is on a six-months cruise in the Mediterranean. Her place as Tom Sawyer's secretary has been taken by Sandra Summerlin. . . . Linda Smith, formerly a cashier at the Center Theatre, is now secretary to Mark DuPree, FST area supervisor. . . . Mary Ellen Spence, Warner Bros. staffer, is engaged to wed Charles Boyd on Jan. 20 in a ceremony at the Riverside Presbyterian Church. . . . Clayton Gillam returned here after serving as relief manager at the Howell, Palatka, and left soon afterward to assist Walter Colby at the Beacham, Orlando. . . . The Atlantic Drive-In was switched to a first-run basis by Horace Denning for a run of "Please Turn Over," an English comedy. . . . Sheldon Mandell began the acceptance of mail orders for the area premiere of "Seven Wonders of the World," scheduled to open at his Five Points. . . . Celeste Bryan, WOMPI at 20th-Fox, became Mrs. Lluvell Crawford. . . . Bob Rogers, Benton Bros. Film Express, won the Christmas tree raffled off by WOMPI, and Anne Dillon, WOMPI president, became the winner of a towel set. . . . Ida Belle Levey, WOMPI at United Artists, visited the State Mental Hospital at Macclenny for information on what WOMPI can do in providing additional entertainment for hospital patients. . . . WOMPI members honored with individual birthday salutes in December and January were Edna Edwards, Doris Posten, Mary Brooker, Mamie Newman, Kitty Dowell, Carole O'Quinn, Velma Register, Kay Dilena, Sunny Greenwood, Jackie Hess, Edna Nofal, Jane Davis, Betty Arnold, and Flora Walden.



Even in the rain, Rockefeller Plaza in New York City was jammed with thousands of people waiting in line to see Walt Disney's "Babes In Toyland," Christmas stage show at Radio City Music Hall.

MEMPHIS

K. K. King, district manager, announces that Dixie Drive-In, Search, Ark.; Ozark Drive-In, Harrison, Ark.; and White River Drive-In, Batesville, Ark., have closed until early spring. . . . Mrs. John Keller has closed the Joiner, Joiner, Ark. . . . The Ackerman, Ackerman, Miss., is dark. . . . Sunset Drive-In, Selmer, Tenn., has closed, and Ritz in this town has opened. Malco, Pine Bluff, Ark., reopened. . . . Shelby, Shelby, Miss., closed temporarily after the last play date of Dec. 30. . . . Also in Mississippi, 41 Drive-In, Amory, has closed for the season. . . . Dickson Drive-In, Dickson, Tenn., closed for the season after the last play date of Dec. 31. . . . Glenwood Drive-In, Glenwood, Ark., will be closed until March 2. . . . New, Caraway, Ark., closed recently. . . . WOMPI extends welcome to Becky Chambers and Edith Jensen, 20th-Fox; Leone Cooper, Pat Dupuy, Juanita Hamblin, and Jessie Rae Lucy, Malco Theatres; Mary Smith and Lorene Stephens, Air Dispatch; and Dixie Wallace, Film Daily, new members. Recent WOMPI service projects have included 15 WOMPIs working 35 hours stuffing and sealing 5,000 envelopes for the March of Dimes, 20 hours of booking, labelling, and distributing Muscular Dystrophy Trailers, and preparing food and presents for two families. . . ." Seven Wonders of the World" ended a 12 week run at Loew's Palace on Jan 10, when "Cinerama Holiday" opened at Memphis' only Cinerama theatre. . . . Memphis Tent 20 of Variety Clubs has launched its annual search for Miss Variety of 1962 to reign over Variety Week, Feb. 11 thru 17. A full program of activities is planned for Variety Week, announces Richard Lightman, Malco Theatres, Inc., Variety chief barker. It begins with the crowning of Miss Variety. The local tent built and supports the Variety Club Children's Heart Institute, for which work it holds the Variety International Heart Award.

NEW HAVEN

In an unprecedented Connecticut promotion tie-up, Alfred Alperin, manager, Smith Management Company's 2,070-car capacity Meadows Drive-In, Hartford, has arranged with WPOP-Radio to award guest theatre tickets to drivers of cars approaching the Meadows boxoffice with a WPOP "litter box" prominently displayed in the vehicle's rear seat compartment. In return, WPOP-Radio is extending extensive promotional assist to the theatre, the Meadows programs freely publicized on top disk jockey shows and the like. . . . Leo Ricci, independent Connecticut exhibitor, has lined up Rotary Club sponsorship of four opera films—to be screened once each month in February, March, April, and May—at the Capitol, Meriden first-run. Proceeds will be used for construction of an interfaith chapel at the Deer Lake boy scout camp. Operas are Puccini's "Madame Butterfly" and "Tosca," Mozart's "Marriage of Figaro," and Mousorgsky's "Boris Godunov." Special sales campaign is anticipated at both the high school and college level. Carter H. White, vice-president and general manager, Meriden Record-Journal Newspapers, is committee chairman. . . . William F. Murphy, Lockwood and Gordon's resident manager at the Cinerama Theatre, has put a new 75 cents admission policy into effect for children under 12. The newly-created price joins the long-standing admission of $1.25 for matinees, and $1.49 (balcony) and $2 (main orchestra) for evenings, charged adults. The Cinerama is sole Cinerana outlet in Connecticut. . . . The Connecticut Theatrical Corporation, wholly-owned subsidiary of Stanley Warner Management Corporation, has purchased the long-shuttered Carberry, Bristol, from the Joe Faith estate, and intends to remodel and reopen the property shortly. Acquisition price was not disclosed. . . . Peter DeCarli, veteran projectionist at the Allyn Theatre, has been elected business agent of Local 486, Motion Picture Projectionists Union, succeeding the late Charles North, who had held the post for 25 years. At the same time, Tom Harries, a brother of Bushnell Memorial chief projectionist Harrison Harries, has joined the Allyn's booth staff, taking over North's shift. . . . The Nutmeg Theatre Circuit has named Wayne Macura to managership of the County Cinema, Fairfield, Conn.

NEW ORLEANS

Variety Club of New Orleans Tent 45 recently named the following board of directors for 1962: Kermit B. Carr, Harry Batt Jr., Abe Berenson, Joel Bluestone, William Holliday, Don Kay, Isador Lazarus, Mahlon T. Leavitt, Carl Mabry, Ernest A. MacKenna and John J. Richards. Four associate members elected are Dr. Joseph D. Russ, Clarence A. Cohen, A. L. Dermody, and Azzo Plough. Richards is chief barker. . . . The Rex, St. Martinsville, La., will be closed for a while due to a fire in the projection booth. Nerry Comeaux, owner, plans to reopen Easter Sunday. . . . Bob Hames, who now heads the local Paramount exchange, returned to Atlanta to move his family here.

PHILADELPHIA

Paramount has sold its building at 248 North 12th Street; and will move to the 16th floor of the Fox Building . . . . Martha Clark, Buena Vista booker, was in Presbyterian Hospital for surgery . . . Ralph Gorman, Jr., Buena Vista booker, is going with Paramount . . . Anthony LaMonaco, Paramount office manager-head booker, has gone with Columbia as city salesman . . . Nathan Milgram Services is now handling the Towne, Littlestown, Pa., and the Midway Drive-In, Wilkes Barre, Pa. . . . His many friends were glad to see Harry Blumberg, Blumberg Brothers, back on the job again, following hospitalization . . . Stanley Smithers is now

associated with Milgram Theatres at their new offices in the Fox Building. Formerly with Paramount, he is now re-entering exhibition after having been with Stanley Warner Company for 28 years . . . Stanley Warner's lease on the Ritz, Wilmington, Del., expires in April; and the house will close within the next three or four weeks.

ST. LOUIS

The Missouri-Illinois Theat e Owners held their monthly meeting at the Chase Hotel. . . . President Wesley Bloomer issued a special request that all exhibitors send in their contributions to the National Committee Against Toll TV as soon as possible. He explained that MITO would like to have the collection complete and in the hands of the committee as soon as possible. Frank Plumlee is chairman of the committee working on out-state collections, and Lou Jablanow is chairman of the city committee. It was announced that George Roscoe, from TOA's division of exhibitor relations, will be in St. Louis soon to meet with the MITO to discuss pay tv and other problems of the industry. The group expressed regret over the death of Mrs. Guy Haskins, Malden, and voted to send a contribution to her church in her name. Those at the meeting included Bloomer, Plumlee, Tom Williamson, John Meinardi, Jim Damos, Charles Goldman, and Jim James. . . . 20th-Fox has announced it will hold an "elaborate, red carpet" premiere showing of its "Tender Is The Night" at the Pageant on Jan. 17. Immediately following the showing a reception will be given honoring Robert L. Conn, 20th-Fox sales executive, who will be on hand to welcome the guests. Local radio and television personalities will perform for the guests with the filmed coverage to be used later in conjunction with the local opening of the movie. . . . Frank X. Reller, former exhibitor from Wentzeville and Missouri State Senator, has announced that he will again be a candidate for that office. . . . Jo Clyburn, MGM, was pleased to have her husband Lynn home on furlough during the holidays. He's stationed at Aberdeen, Md. . . . Many area theatres closed down due to the extreme bad weather this past weekend. Included were South Twin, St. Louis; Shop City, East St. Louis; Bel Air, Mitehell, Ill.; and the Casey Drive-In, which was scheduled to open but remained closed due to the weather. The Plaza and North Drive-Ins., St. Louis, will reopen Feb. 2. . . . The Idaho, Sumner, Ill., was reopened over New Years by Charles Lancaster and is playing weekends. . . . The Rex, Waverly, originally scheduled to be closed temporarily, has been permanently shut down.

SALT LAKE CITY

The second annual KSL theatre party was held at the Utah Theatre for 1,800 needy children, ages two to 13. The children were treated to a special program of Walt Disney films, and their families were given a turkey. KSL radio employees and Utah manager Dewey Moore served as hosts. . . . The Ballet Russe de Monte Carlo gave a single performance on the stage of the Capitol recently, marking the ballet's 25th anniversary. . . . A one-time-only "all in fun" reserved-seat public preview of "A Majority of One" has been scheduled for Jan. 26 at the Utah. The film version of the broadway play will be especially familiar to Utahns since the stageplay original was recently given by the University of Utah theatre group. . . . The first 10 performances of "Seven Wonders of the World," the Cinerama production which opens soon at the Villa, will be given on behalf of the March of Dimes. . . . Low quality movies and sales of pornographic literature will be the first targets of the Utah Council on Children and Youth in their first state-wide convention opening Feb. 9.



The above street banner was erected on Race Street, heart of Chinatown, Philadelphia. Roy Robbins, advertising director, S-W Theatres, Philadelphia, made the arrangements.

SAN ANTONIO

A lighted cigarette thrown into a heating duct of the Empire routed some 50 theatre patrons and touched off a fire in the basement. No one was injured in the evacuation, and firemen said the fire was contained to about 60 feet of the heating duct system. Fire chief Milton Rogers who estimated damage at $300, said the fire could have been "a very costly one" if it had broken out when the theatre was closed and no one was around to turn in an early alarm. . . . C. H. Jones, theatre operator at Weatherford, Tex., was presented the honor award of Lone Star Lodge 4, Knights of Pythias. For the past 10 years Jones has given weekly passes to all children living at the Texas Pythian Home. . . . Happy Shahan, operator of the Alamo Village at Brackettville, Tex., which has been the site of several motion pictures including "The Alamo," has announced that Review Motion Pictures will use the site to shoot scenes for "Wagon Train," "Laramie," and "Tall Man" sequences next year. . . . Frank Fouce, who operates the California Million Dollar and the Mayan in Los Angeles, is one of the new owners of KUAL-TV, local Spanish language television station. . . . Al West, from the west coast, is scheduled to take over the operations of the Alameda, Guadalupe, and Nacional on Jan. 10. The three theatres are operated by the Zaragoza Amusement Co., Inc., for the local Spanish language residents. Ignacio Torres is the present general manager. . . . Some 40 Negro and white youths staged a stand-in demonstration in front of the Campus, Denton, Tex., while another group of about 30 jeered from the opposite side of the street. The stand-in group said they were students. There are two colleges in the city, North Texas State and Texas Women's University. Negroes were denied admission to the theatre by J. P. Harrison, manager, who stated that there were no accommodations for them in the Campus. . . . A completely remodeled and redecorated Groom was reopened by its new owner, Bob Nicholson, who purchased the building and equipment from Frank Dover at Groom, Tex.

The Empire has reopened for business several days after the fire broke out in the air ducts which forced the theatre to close. Mario R. Otwell, manager, directed patrons to leave the house without any incident. . . . Bertha Corona Blake, daughter of A. R. Blake, active in Mexican film distribution here, was "Queen of the Americas" at a recent ball held at the Municipal Auditorium. . . . More than 1,000 youngsters attended the 30th annual Downtown Rotary Club Christmas Party on Dec. 22 at the Plaza in El Paso, Tex. Each of the children attending from one of the city's numerous children's homes was given a gift, a bag of candy, fruit, and nuts, in addition to a screen program. . . . The Yank, Austin, Tex., operated by Eddie Joseph, is now operating only three days per week. . . . The Crossroads Circuit at Amarillo, Tex., closed all their theatres in the city, both indoor and drive-ins, on Christmas Eve, so that employees could be with their families. . . . Jim T. Carty, manager, Del Norte Drive-In, El Paso, Tex., held two extra special benefit showings for the benefit of El Paso's needy families. The admission for the driver of each vehicle entering the drive-in was three cans of foodstuff. . . . Grady Wilson, formerly manager, Capitol, Amarillo, Tex., is in the Veterans Hospital in Amarillo with an attack of ulcers.

SEATTLE

20th-Fox held a special Spyros Skouras 20th anniversary drive meeting, which was headed by Kenny Lloyd, drive leader from the Salt Lake branch. It was attended by the Seattle staff, plus eastern Washington salesman Carl Hansaker, and Portland personnel including manager Mike Powers, Jr., and salesmen Bill Spencer, George Anderson, and Kenny Septke. The drive started Jan. 1 and will run through March 31. . . . The Labor and Industries Department of Washington State has announced that minors under 18 years of age employed in theatres can work at a minimum wage of $1.00 for only 480 hours under special permit from the department. After that, theatres would be required to pay a minimum wage of $1.25 an hour. . . . Sammy Siegel, Columbia publicist, returned to San Francisco after working on "Twist Around the Clock," which opened at the Coliseum.



A casting call by American-International for a "sagacious" black cat to fill the title role of "The Black Cat" segment of "Tales Of Horror," forthcoming Edgar Allan Poe triology, turned out over 150 felines with their eager owners at Producers Studio, Hollywood, opening day of production.

BACHELOR IN PARADISE (MGM)

Capitol, New York ($45,900)	1	"	76%
Goldman, Philadelphia ($12,800)	3	"	101%
Adams, Detroit ($9,800)	3	"	102%
State, Omaha ($5,200)	1	"	144%
Music Hall, Seattle ($7,100)	1	"	142%
Woods, Chicago ($25,100)	3	"	108%
Warfield, San Francisco ($10,000)	1	"	150%

BACK STREET (U-I)

United Artists, Chicago ($20,800)	6	"	96%
Capitol, New York ($4 ,900)	4	"	61%
Ambassador, St. Louis ($10,700)	3	"	102%
Kentucky, Louisville ($7,600)	4	"	81%
Mercury, Detroit ($14,300)	4	"	96%
Blue Mouse, Seattle ($10,600)	2	"	61%
Memorial, Boston ($17,900)	5	"	79%
Orpheum, Omaha ($8,700)	1	"	87%
Golden Gate, San Francisco ($19,700)	4	"	62%
Stanley, Philadelphia ($18,700)	2	"	89%

BLOOD AND ROSES (PAR.)

Omaha, Omaha ($7,700)	1	"	60%
Metropolitan, Boston ($11,600)	2	"	88%
DeMille, New York ($22,800)	1	"	73%
Michigan, Detroit ($20,300)	1	"	61%
Viking, Philadelphia ($7,000)	1	"	124%
Coliseum, Seattle ($8,600)	1	"	71%

BLUE HAWAII (PAR.)

Michigan, Detroit ($20,300)	1	"	100%

BREAKFAST AT TIFFANY'S (PAR.)

Capri, Boston ($8,100)	6	"	219%
Radio City, New York ($163,100)	5	"	98%
Coliseum, Seattle ($8,600)	2	"	95%
Madison, Detroit ($16,000)	5	"	110%
Ohio, Louisville (No Ave.)	1	" Ave.	$8,000
Esquire, Chicago ($13,500)	5	"	132%
Fox, St. Louis ($14,300)	2	"	127%
Omaha, Omaha ($7,700)	3	"	98%
Alexandria, San Francisco ($12,500)	4	"	122%
Paramount, Seattle ($12,300)	2	"	67%
Arcadia, Philadelphia ($13,200)	5	"	130%

BRIDGE TO THE SUN (MGM)

Stanton, Philadelphia ($13,400)	2	"	86%
Adams, Detroit ($9,800)	2	"	88%
Orpheum, Boston ($12,400)	2	"	74%
Woods, Chicago ($25,100)	3	"	62%
Forum, New York ($19,700)	3	"	64%
Loew's, St. Louis ($13,000)	1	"	82%
State, Omaha ($5,200)	2	"	79%
Warfield, San Francisco ($10,000)	3	"	97%
Blue Mouse, Seattle ($10,600)	1	"	60%

COMANCHEROS (20TH-FOX)

Paramount, New York ($32,700)	3	"	104%
Stanton, Philadelphia ($13,400)	1	"	128%
Fox, Detroit ($12,600)	1	"	169%
Oriental, Chicago ($27,000)	1	"	100%
Fox, San Francisco ($12,300)	1	"	130%

COME SEPTEMBER (U-I)

Kentucky, Louisville ($7,600)	7	"	87%
Fox, St. Louis ($14,300)	6	"	125%
Golden Gate, San Francisco ($19,700)	3	"	99%
Chicago, Chicago ($28,100)	7	"	101%
Music Hall, Seattle ($7,100)	3	"	173%
Radio City, New York ($163,100)	4	"	102%
Arcadia, Philadelphia ($13,200)	9	"	119%
Memorial, Boston ($17,900)	5	"	117%
Orpheum, Omaha ($8,700)	1	"	207%

DEVIL AT 4 O'CLOCK (COL.)

Criterion, New York ($27,300)	5	"	126%
Fox, Philadelphia ($14,800)	5	"	123%
Grand Circus, Detroit ($13,000)	5	"	123%
Orpheum, Boston ($12,400)	4	"	141%
Orpheum, Omaha ($8,700)	3	"	83%
Fifth Avenue, Seattle ($7,900)	5	"	101%
State-Lake, Chicago ($25,000)	5	"	86%
St. Francis, San Francisco ($12,200)	5	"	113%
United Artists, Louisville ($9,000)	2	"	159%
Fox, St. Louis ($14,300)	3	"	99%

EXODUS (UA)

Warner, New York ($21,900)	43	"	108%
Saxon, Boston ($18,400)	28	"	123%
Cine Stage, Chicago (No. Ave.)	31	" Ave.	$20,500
Boyd, Philadelphia ($21,700)	25	"	100%
Mercury, Detroit ($14,300)	18	"	140%
Alexandria, San Francisco ($12,500)	20	"	130%
Blue Mouse, Seattle ($10,600)	11	"	103%
Esquire, St. Louis ($12,500)	12	"	99%
Admiral, Omaha (No. Ave.)	5	" Ave.	$7,400
Brown, Louisville ($8,700)	6	"	117%
Ambassador, St. Louis ($10,700)	4	"	112%
United Artists, San Francisco ($13,500)	5	"	87%
United Artists, Louisville ($9,000)	1	"	100%

FLOWER DRUM SONG (U-I)

Radio City, New York ($163,100)	2	"	102%

GOODBYE AGAIN (UA)

Astor, New York ($25,900)	8	"	81%
Fine Arts, New York ($9,900)	8	"	100%
Goldman, Philadelphia ($12,800)	6	"	71%
Michigan, Detroit ($20,300)	2	"	81%
United Artists, San Francisco ($13,500)	3	"	74%
United Artists, Chicago ($20,800)	4	"	72%
Admiral-Chief-Skyvue, Omaha (No.Ave.)	2	" Ave	$9,000
Blue Mouse, Seattle ($10,600)	2	"	62%
Brown, Louisville ($8,700)	2	"	63%
Esquire, St. Louis ($12,500)	3	"	91%
Saxon, Boston ($18,400)	5	"	74%

GREYFRIARS' BOBBY (BV)

Midtown, Philadelphia ($10,400)	4	"	79%
Madison, Detroit ($16,000)	2	"	63%
Paramount, Boston ($16,800)	1	"	88%
Mary Anderson, Louisville ($6,100)	3	"	109%
Roosevelt, Chicago ($21,000)	2	"	61%
Loew's, St. Louis ($13,000)	2	"	78%
Fox, San Francisco ($12,300)	2	"	84%
Music Hall, Seattle ($7,100)	2	"	76%
State, Omaha ($5,200)	1	"	100%

GUNS OF NAVARONE (COL.)

Criterion, New York ($27,300)	17	"	185%
United Artists, Detroit ($19,700)	16	"	85%
State-Lake, Chicago ($25,000)	16	"	104%
St. Francis, San Francisco ($13,200)	10	"	133%
Fox, Philadelphia ($14,800)	14	"	153%
Loew's, St. Louis ($13,000)	6	"	128%
Gary, Boston ($10,300)	16	"	210%
Orpheum, Omaha ($8,700)	4	"	131%
Fifth Avenue, Seattle ($7,900)	11	"	105%
United Artists, Louisville ($9,000)	5	"	124%
Loew's Midcity, St. Louis ($11,300)	4	"	90%

HONEYMOON MACHINE (MGM)

Warfield, San Francisco ($10,000)	2	"	115%
Woods, Chicago ($25,100)	4	"	89%
Omaha, Omaha ($7,700)	2	"	83%
Stanley, Philadelphia ($18,700)	4	"	64%
Blue Mouse, Seattle ($10,600)	2	"	61%
Loew's State, New York ($53,100)	6	"	60%
Adams, Detroit ($9,800)	3	"	90%
Loew's, St. Louis ($13,000)	3	"	94%
Orpheum, Boston ($12,400)	3	"	86%
United Artists, Louisville ($9,000)	1	"	81%

HUSTLER (20TH-FOX)

Stanley, Philadelphia ($18,700)	4	"	98%
Fox, Detroit ($12,600)	5	"	116%
Metropolitan, Boston ($11,600)	4	"	121%
Oriental, Chicago ($27,000)	6	"	81%
Paramount, New York ($32,700)	5	"	124%
Orpheum, Omaha ($8,700)	2	"	118%
United Artists, Louisville ($9,000)	1	"	92%
Coliseum, Seattle ($8,600)	2	"	98%
Ambassador, St. Louis ($10,700)	3	"	142%
Fox, San Francisco ($12,300)	3	"	101%

KING OF KINGS (MGM)

Loew's State, New York (No Ave.)	6	" Ave.	$10,400
Boyd, Philadelphia ($21,700)	4	"	88%
United Artists, Detroit ($19,700)	3	"	86%
Saxon, Boston ($18,900)	4	"	106%
Todd, Chicago ($28,000)	5	"	79%
Coronet, San Francisco ($22,500)	4	"	81%

LA DOLCE VITA (ASTOR)

Henry Miller, New York (No Ave.)	31	" Ave.	$21,000
Gary, Boston ($10,300)	12	"	132%
Todd, Chicago (No Ave.)	16	" Ave.	$16,400
Boyd, Philadelphia ($21,700)	12	"	64%
Clay-Larkin, San Francisco (No Ave.)	7	" Ave	$19,500
T-L Krim, Detroit ($5,200)	15	"	211%
Music Box, Seattle ($5,700)	8	"	112%
Brown, Louisville ($8,700)	4	"	70%
Loew's Midcity, St. Louis ($11,300)	6	"	86%
Loop, Chicago (No. Ave.)	3	" Ave.	$14,000

LOSS OF INNOCENCE (COL.)

Esquire, Chicago ($13,500)	4	"	60%
Trans-Lux, Philadelphia ($7,000)	3	"	61%
Pageant, St. Louis ($4,100)	1	"	75%

PARENT TRAP (B.V.)

Woods, Chicago ($25,100)	5	"	101%
Capitol, New York ($45,900)	4	"	68%
Midtown, Philadelphia ($10,400)	7	"	92%
Metropolitan, Boston ($11,600)	5	"	112%
Loew's, Midcity, St. Louis ($11,300)	7	"	116%
Fifth Avenue, Seattle ($7,900)	3	"	149%
Grand Circus, Detroit ($13,000)	6	"	112%
United Artists, Louisville ($9,000)	3	"	127%
Fox, San Francisco ($12,300)	3	"	142%
State, Omaha ($5,200)	6	"	154%
Paramount, Seattle ($12,300)	3	"	65%

PARIS BLUES (UA)

Goldman, Philadelphia ($12,800)	4	"	124%
Mercury, Detroit ($14,300)	4	"	82%
Memorial, Boston ($17,900)	3	"	89%
Roosevelt, Chicago ($21,000)	3	"	91%
Loew's, St. Louis ($13,000)	2	"	85%
Paramount, Seattle ($12,300)	1	"	60%
Astor, New York ($25,900)	2	"	91%

PIT AND THE PENDULUM (A.I.P.)

Admiral-Chief-Skyvue,Omaha (No Ave.)	2	" Ave.	$13,500
Roosevelt, Chicago ($21,000)	4	"	137%
Palace, New York ($22,500)	4	"	100%
Fox, St. Louis ($14,300)	2	"	118%
Palms, Detroit ($24,800)	3	"	79%
Stanton, Philadelphia ($13,400)	3	"	98%
Paramount, Boston ($16,800)	1	"	114%
Mary Anderson, Louisville ($6,100)	2	"	107%

SPARTACUS (U-I)

DeMille, New York (*13,700)	53	"	130%
McVickers, Chicago (*$16,200)	23	"	104%
Astor, Boston ($8,700)	30	"	112%
Goldman, Philadelphia ($12,800)	22	"	96%
Madison, Detroit ($16,000)	21	"	103%
Music Box, Seattle ($5,700)	15	"	135%
Esquire, St. Louis ($12,500)	16	"	104%
United Artists,San Francisco($13,500)	15	"	122%
Brown, Louisville ($8,700)	8	"	98%
Dundee, Omaha (No Ave.)	17	" Ave	$4,200
Loop, Chicago ($5,000)	15	"	190%
Mercury, Detroit ($14,300)	8	"	97%
Ambassador, St. Louis ($10,700)	3	"	129%
Midtown, Philadelphia ($10,400)	7	"	86%
Palace, New York ($22,500)	1	"	109%

SPLENDOR IN THE GRASS (WB)

Randolph, Philadelphia ($13,000)	4	"	96%
Michigan, Detroit ($20,300)	3	"	91%
Astor, Boston ($10,500)	6	"	129%
Victoria, New York ($19,000)	6	"	137%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

Omaha, Omaha ($7,700)	2	"	103%
Music Box, Seattle ($5,700)	3	"	99%
Esquire, St. Louis ($12,500)	5	"	97%
Mary Anderson, Louisville ($6,100)	1	"	148%
Chicago, Chicago ($28,100)	5	"	88%
Paramount, San Francisco ($15,200)	4	"	106%

SUMMER AND SMOKE (PAR.)

Sutton, New York ($9,200)	1	"	194%
De Mille, New York ($22,800)	1	"	126%

SUSAN SLADE (WB)

Warner, New York ($21,900)	2	"	81%
Paramount, Boston ($16,800)	1	"	97%
Paramount, San Francisco ($15,200)	1	"	119%

THIEF OF BAGHDAD (MGM)

Stanton, Philadelphia ($13,400)	1	"	70%
Adams, Detroit ($9,800)	2	"	80%
State, Omaha ($5,200)	1	"	74%
Loew's, St. Louis ($13,000)	1	"	114%
Ohio, Louisville (No Ave.)	1	" Ave.	$4,500

THUNDER OF DRUMS (MGM)

Viking, Philadelphia ($7,000)	3	"	101%
Fox, Detroit ($12,600)	2	"	115%
Orpheum, Boston ($12,400)	2	"	86%
Oriental, Chicago ($27,000)	2	"	69%
Capitol, New York ($45,900)	1	"	60%
State, Omaha ($5,200)	2	"	76%
Loew's Midcity, St. Louis ($11,300)	1	"	60%
Blue Mouse, Seattle ($10,600)	2	"	60%
Pilgrim, Boston ($9,500)	1	"	64%
United Artists, Louisville ($9,000)	1	"	62%

TOWN WITHOUT PITY (UA)

Astor, New York ($25,900)	4	"	73%
Fine Arts, New York ($9,900)	4	"	71%
Randolph, Philadelphia ($13,000)	2	"	76%
Michigan, Detroit ($20,300)	2	"	60%
Admiral-Chief-Skyvue, Omaha (No Ave)	1	" Ave	$7,000
Blue Mouse, Seattle ($10,600)	3	"	60%
Roosevelt, Chicago ($21,600)	3	"	62%
Loew's, St. Louis ($13,000)	1	"	94%

WEST SIDE STORY (UA)

Rivoli, New York ($24,800)	5	"	199%
Midtown, Philadelphia ($10,400)	2	"	211%
Gary, Boston ($10,900)	3	"	288%

YOUNG DOCTORS (UA)

Stanley, Philadelphia ($18,700)	4	"	84%
Michigan, Detroit ($20,300)	2	"	81%
Orpheum, Boston ($12,400)	2	"	103%
United Artists, Chicago ($20,800)	3	"	117%
Astor, New York	6	"	115%
United Artists, Louisville ($9,000)	1	"	100%
Loew's, St. Louis ($13,000)	1	"	72%
Admiral-Chief-Skyvue, Omaha (No Ave)	1	" Ave.	$8,000



The original "Peppermint Lounge Twisters" team up with volunteers from the audience of the Imperial, Toronto. The "Twisters" made four appearances at the opening of Paramount's "Hey, Let's Twist."

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Theatre Installations and Maintenance

New Skouras House Set

NEW YORK—A new modern and intimate theatre will be erected near the shopping center on Pine Hollow Road in Oyster Bay, it was announced by Salah M. Hassanein, president of Skouras Theatres Corporation. The building will be erected by James M. O'Connell, well-known attorney of Glen Cove, Long Island, and the theatre will be operated by the Skouras Theatres Corporation.

Drew Eberson, internationally famous theatre architect has already drawn the plans.

Butterfield Ups Smith

DETROIT — Resignation and replacement were announced over the year end by the W. S. Butterfield Circuit. Retiring from the scene is Paul Seippel, formerly vice-president in charge of theatre operations, who has been with Butterfield for more than 25 years.

Succeeding him is Lyle Smith, a veteran of over 20 years. Smith formerly handled insurance and real estate.



Detroit Takes Step To Film Production

DETROIT—There is now a possibility that Detroit may become a theatrical motion picture producing city. The story behind this, which up to now has held no interest for the motion picture industry, is this:

Detroit, once one of the nation's theatrical centers, went downhill stagewise 30 years ago. About four years ago, interest began to revive. Grass roots little theatres, which had sustained theatre through the doldrums and while motion pictures forged ahead, numbered over one hundred. Legitimate theatre playing time began to extend.

This fall, the stupendous new Fisher opened, and a resident company was going into its second successful season. From around 70,000 theatre-goers last year, probably over 600,000 will attend this year.

Movie, stage, and tv star George C. Scott turned producer, announcing he would stage, cast, mount, and direct plays in Detroit. The first such production starring William Bendix will be "General Seeger," opening at the Shubert Feb. 12.

First motion picture interest was revealed when Ziv-United Artists, subsidiary of UA, announced it had acquired 25,000 shares of Theatre-of-Michigan Corp., Scott's concern at $3.00 per share. (This stock is also being offered publicly, but the Ziv-UA investment virtually guarantees production.)

One of Scott's plans is to produce movies in Detroit. While it is not widely realized, Detroit has facilities for producing movies second only to Hollywood. However, today the studios and technicians are almost entirely occupied turning out commercial product.

With UA in the picture, it is presumed that it has some sort of interest in these plans, in "General Seeger," and the show following it, "Great Day in the Morning."

If these are successful and eventually move to Broadway, there is an assumption that as a starter a UA producer might turn out the filmed version of these and other plays in existing Detroit studios.

As final evidence of the close ties, it was also announced Ziv-UA has signed Scott for a tv series to be shown over Columbia Broadcasting System titled "Date Line in Trust." It is to be released in 1963.

Technicolor Studios Sold

NEW YORK—Technicolor Corporation has sold the studios it owned in Brooklyn, New York, to Benjamin Gertner, president of Biograph Studios, according to Patrick J. Frawley, Jr., chairman of the board and chief executive officer of Technicolor.

Gertner will reopen the studios after extensive renovation and remodeling and operate under the name of Mayflower Studios. The studio will offer to theatrical and television producers complete facilities for the production of everything from a short commercial to a full length theatrical feature.

WB Shifts Branch Execs

NEW YORK—Joe Kaitz, salesman in the Warner Bros. exchange in Buffalo, has been promoted to Milwaukee branch manager, it is announced by Charles Boasberg, general sales manager.

Kaitz succeeds Moe Dudelson, who has been transferred to Chicago as sales manager, replacing William H. Lange, newly-appointed branch manager in Pittsburgh.

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PHYSICAL THEATRE • EXTRA PROFITS

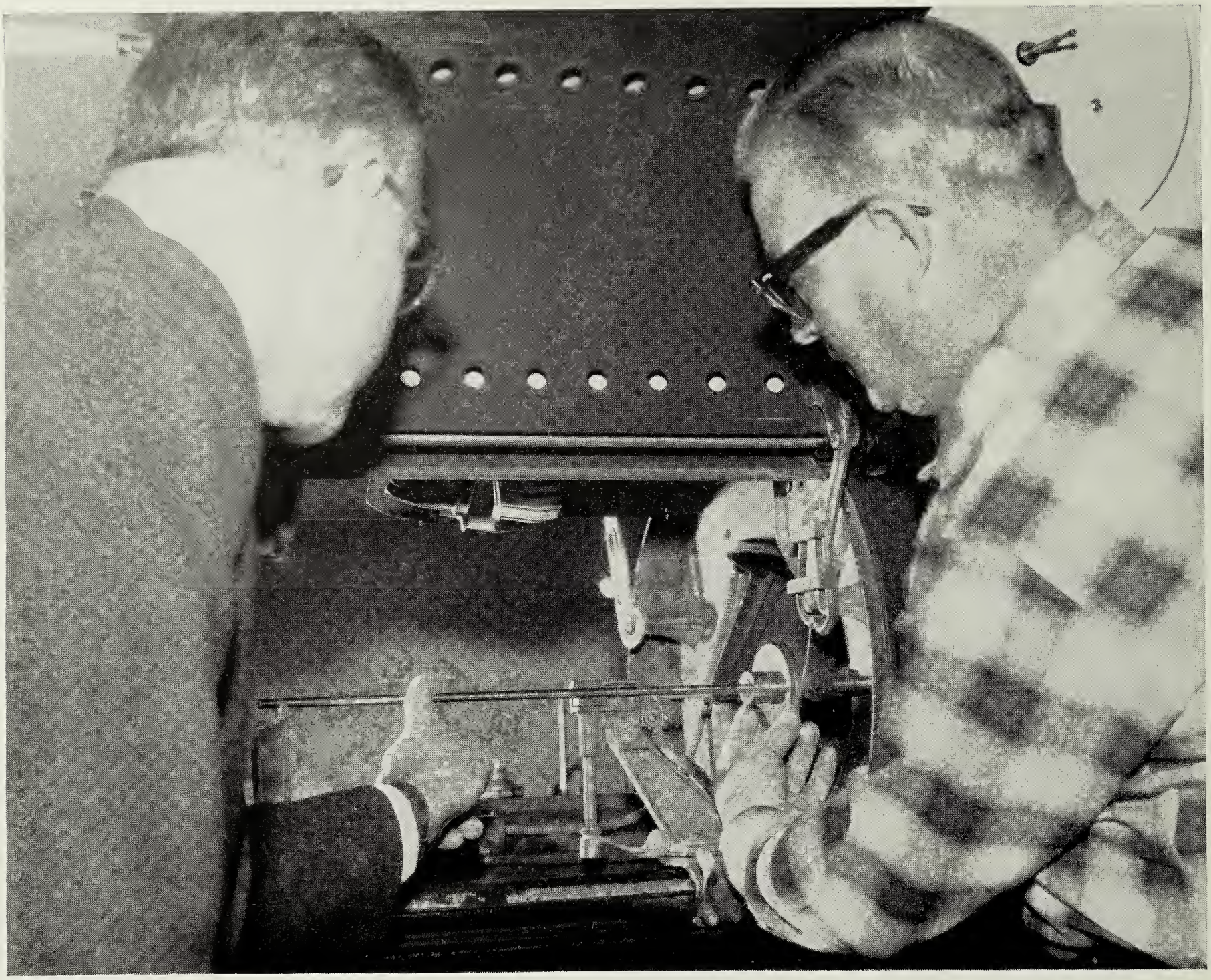


Shown here is the auditorium of the recently redecorated Warner, Hollywood. The American Seating Company's Deluxe loge seats throughout the main floor are covered with turquoise nylon. The balcony area was completely reseated, and rails were draped with gold fabric in keeping with the warm feeling of the theatre. The area behind the last row of orchestra seats has been revamped and left un-seated to accommodate wheel-chair patrons.

Volume 17 Number 1

January 17, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



YOUR NATIONAL CARBON ENGINEER...

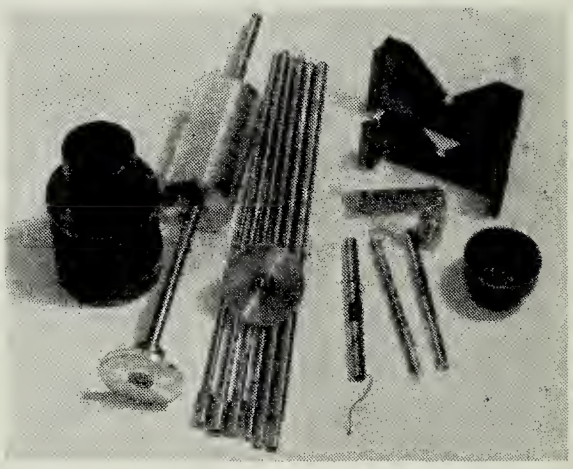
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C. E. Heppberger

The illustration shows a NATIONAL CARBON Sales Engineer using alignment rod equipment to check alignment of the complete optical train—to assure delivery of maximum light to the screen. When the two flanges fit perfectly together the operator knows his system is in perfect alignment. This modern equipment is only one of the many ways NATIONAL CARBON helps exhibitors to keep their screen lighting at the highest level of efficiency.

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EDITORIAL

"Thumbs Up" to Dealers and Manufacturers

Elsewhere on these pages, attention is called to the fact that the Theatre Supply Dealers and Manufacturers will be meeting at the Hotel Sherman, Chicago, from January 22 through January 24, 1962.

The notice further states that "the idea for the meeting came out of an October gathering of theatre equipment dealers. At that time, they voted unanimously to expand their present organization—which now includes only dealers—and to invite equipment manufacturers to join them as associate members in a trade organization representing both dealers and manufacturers.

"The majority of dealers and many manufacturers have felt for some time that the entire industry—the individual exhibitors, the dealer and the manufacturer—could best be served by an association representing those who make and those who sell and service theatre equipment.

"Therefore, dealers and manufacturers who retain a vital interest in the theatre equipment business, and in the manufacturer-dealer method of merchandising that equipment," are "urged to join hands in forging a strong and representative association that can speak with authority for the equipment end of the motion picture industry and better serve the exhibitor."

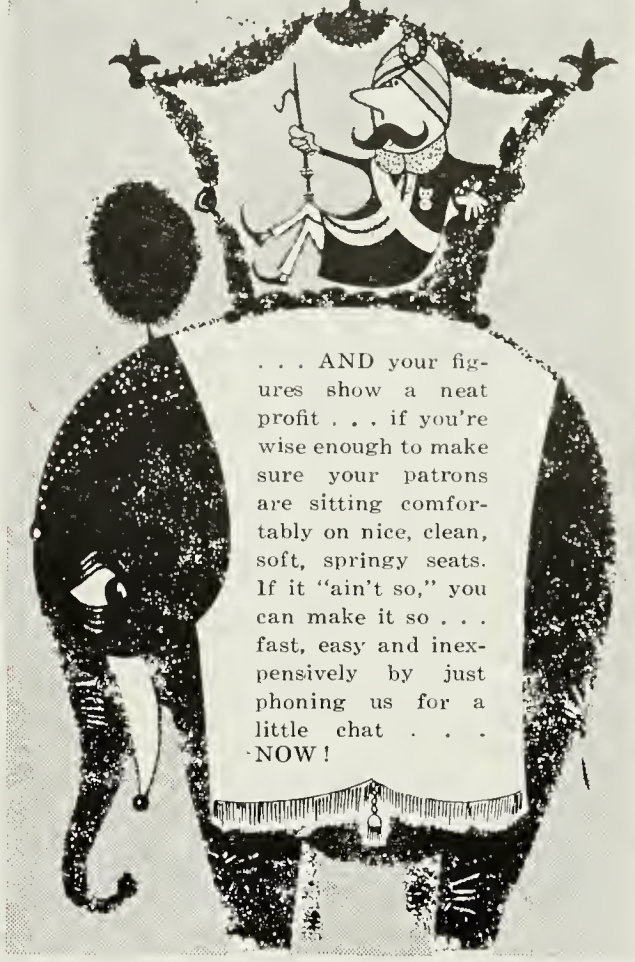
Perhaps it is presumptuous of PHYSICAL THEATRE to so often remind readers of the importance of the industry's supply dealers and equipment manufacturers. Nevertheless, in our repetition we will continue to place the supply dealer in front of the exhibitor, so that he is always aware of the important service and counseling provided by these men. Often taken for granted, but never overlooked, they strive to keep our theatres modern, our profits high, and our patrons comfortable and pleased.

A united dealer-manufacturer association, such as has been announced will continue to receive vocal encouragement from PHYSICAL THEATRE. What better union of minds could be had than those of our manufacturers and our dealers?

We say, "Thumbs up!"

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Braad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved. Bob Garner, Editor.

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Reseating:
Exhibitors Speak!

It is generally agreed that the exhibitor of today, in order to succeed, has not only to know the ins, outs, ups and downs of the motion picture industry, he must also, as sometimes sarcastically noted, be aware of trends in consumer tastes, methods of acquiring extra profits, the ways and means of advertising, publicity and public relations, the new waves in physical theatre architecture, design, maintenance, and management; and, on top of it all, take an active part in his local or national exhibitor association.

With such a multiple array of duties, assignments, and responsibilities, it is easy for everyone to see that the motion picture exhibitor has increasingly-more than enough work for his two limited-capacity hands. But, like the juggler on the stage, he has mastered the art of keeping several chores moving in the air while he puts his all into the ones occupying his hands.

So he goes through the year: moving, balancing, managing, analyzing, advertising, satisfying, meeting, greeting, and . . . reseating.

With so many other things on his mind, so many other jobs to keep him busy, why is the exhibitor so apparently foolish to reseat his theatre, making his already-overflowing schedule even harder to handle?

If he had delayed long enough, perhaps his decision would have been hastened by the numerous complaints he was receiving from his patrons; and from the noticeable decrease in profits compared to last year.

He might have been hearing such things as: "When are you going to get new seats in this place? We have to drive a good distance to get here . . . and then what? We have to watch the show from your drabby, uncomfortable seats. Boy, you should come home with me sometime and watch television. I'll let you sit in my favorite chair. Talk about comfort! And I don't even risk the weather. Just sit back, flip the switch, and my entertainment comes to me. What a life!"

Or, maybe it was more like this: "Sardines! That's what you think your entertaining, don't you? Sardines! You couldn't squeeze any more seats in there could you? I mean, you might try to get in another fifty or so. Whenever I come here I feel like I have to share a seat with someone else. I move . . . my neighbor has to move. No choice! How do you expect me to enjoy the picture when I'm constantly dodging ladies' hats and twitching elbows? Why don't you get seats like the guy in the next town?"

Then there was the man who asked: "What are you running here, a morgue . . . or a theatre? Where'd you ever get the color for those seats? Ford used to make only black cars, but I'd like to see him get away with it today? He'd starve for sure!"

So would that exhibitor, if he waited that long before going ahead with his reseating plans.

Loew's Theatres

According to Ernest Emerling, vice-president in charge of advertising and publicity, Loew's Theatres, there is an ancient yarn concerning the three partners who operated a theatre as a side line. When it came time to reupholster their seats, they found themselves in vociferous disagreement as to the material to be used. One partner, who was in the leather business, insisted on leather. Another, in fabrics, demanded the use of velour. The third, a practical, hard-headed businessman, suggested that back-sides would be the most profitable covering.

"It is our opinion," says Emerling, "It is not so much what materials are used to cover seats, but the proper spacing of the seats themselves. When many of Loew's theatres were built thirty to thirty-five years ago, admission prices were low and the volume great. It behooved the theatre owner to crowd as many seats as possible into a given area. Those days have gone. We are now competing with the living-room easy chair.

"In an effort to meet the demand for greater comfort," he continued "we have reset existing chairs to provide greater leg room between rows. Forty-inches is the back-to-back norm. Although this has meant a reduction in all-over capacity, it has permitted late-coming patrons to enter a row without disturbing those already seated.

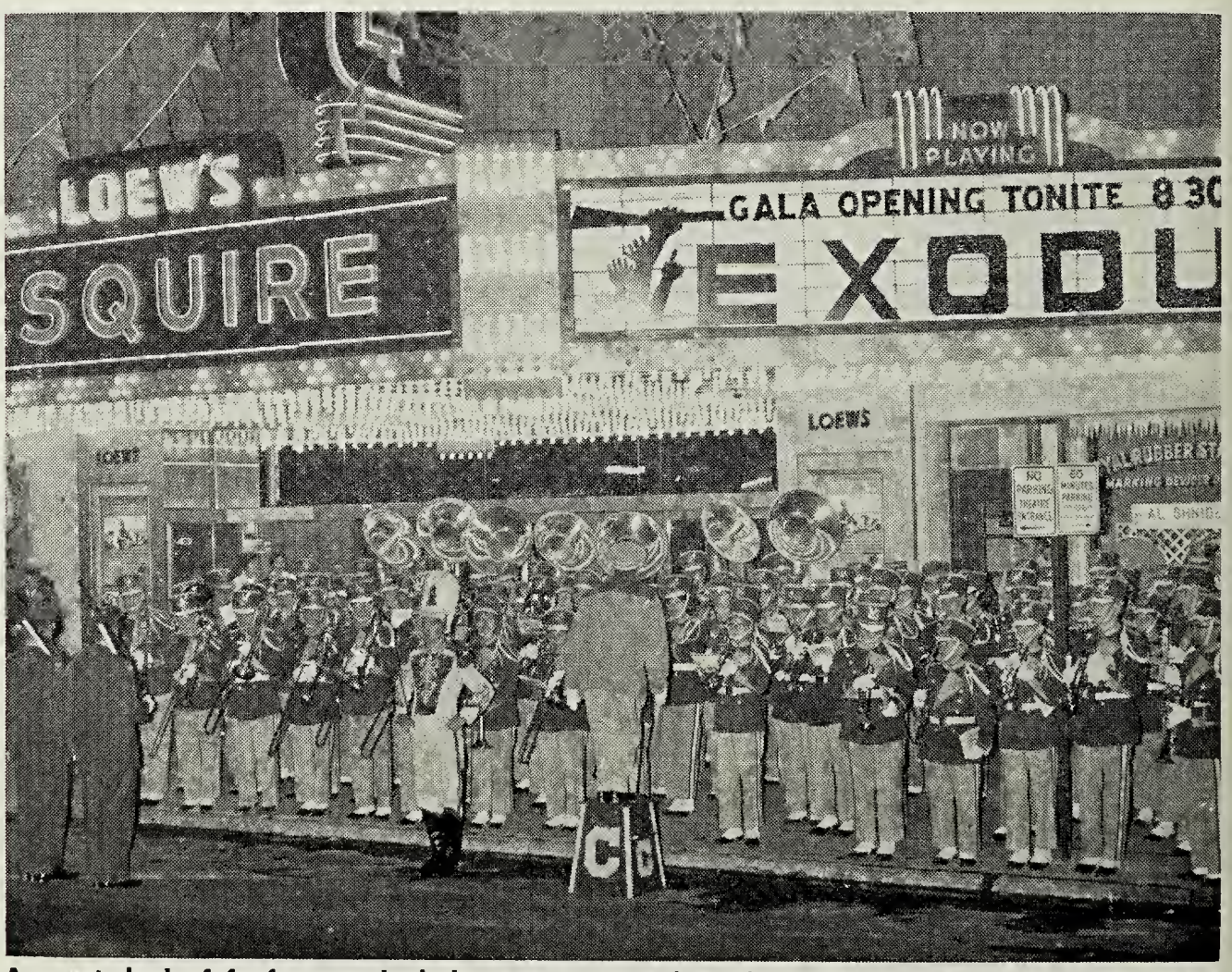
"One of the conversation pieces created by the million-dollar refurbishing of our flagship theatre, Loew's State, on Broadway, was the American Seating Company's "Lounger" chairs installed throughout the orchestra floor. A similar installation was later made at Loew's Capitol, Broadway at 51st Street. These seats automatically adjust to the posture of the individual.

"In reseating theatres," he went on "we always stagger the seats and, at the same time, eliminate center aisles where they exist. For some reason, which has never been explained to me, many theatres of the vaudeville-picture era, lost the best seats in the house through the creation of center aisles."

When asked about the fabrics and the life expectancy of theatre seats, Emerling had this to say:

"The life of theatre seats is affected by several conditions, including attendance volume, maintenance and vandalism. Vandalism goes in waves. The only antidote we have found to discourage, in part, greater damage is to repair a cut seat immediately. If a seat is obviously cut, it invites further damage.

"As to seat coverings, it is the opinion of our operations department that the new synthetic nylon-orlon-dacron fabrics are more attractive and promise greater life than



A great deal of fanfare marked the recent reopening of Loew's Esquire, Toledo, Ohio. Here the 95 piece Central Catholic band, and ROTC Color Guard take up positions for the opening ceremonies. The theatre has been remodeled.

PHYSICAL THEATRE

Vol. 17, No. 1 January 17, 1962

velours and leatherettes."

Georgia Theatre Company

The Georgia Theatre Company, in line with its policy of making their motion picture theatres as comfortable as possible for their patrons, have completed remodeling operations at their Gordon and Plaza theatres in Atlanta.

The Plaza is a neighborhood house located on the northeast side of town, with 827 seats. The Gordon, Atlanta's largest neighborhood theatre, is located on the southwest side of town, with 910 seats on the orchestra level and 336 balcony seats. They are both equipped with Heywood-Wakefield seats.

When Georgia Theatre decided to modernize both houses, they wanted to make them comfortable, so all orchestra seats were placed 40 inches from back-to-back. This innovation makes it possible for patrons to enter and leave their seats without disturbing others. Before the renovation, both houses averaged a 34 inch spacing. Therefore, only one row of seats had to be removed between the aisle lights. According to E. E. Whitaker, vice-president and operations manager for Georgia Theatre Company, this resulted in a savings in an electrical job.

The Plaza, according to Whitaker, is an experiment in foam rubber cushioning as against the normal spring construction at the Gordon. The entire seat portion was removed and a foam rubber cushion substituted.

"This alone gives us an advertising advantage over any downtown theatre," says Whitaker. "No other downtown theatre has foam rubber seating."

The Gordon seats, of spring construction, were renewed with a rust-colored corduroy covering material. "These seats," says Whitaker," are the average width, with the exception of a double seat at the entrance of every other aisle, which is a 'love seat.' Stout patrons are fond of these seats. The actual use of them is questionable, but they serve as a conversation piece and give eye-appeal to a staggered seating arrangement."

Commenting on what is expected of the new seats, Whitaker said they expect the new seats to help rejuvenate adult patronage. "We suffer from the usual vandalism from the youth," he added. "But with special advertising and good trailer copy regarding the new installations, we expect to overcome part of it. The theatres are also lighter and brighter now, which makes it easy for employees and managers to view their problem patrons."

As a final note, Whitaker spoke about comfort in today's theatres. He said that the competition of today "makes it impossible to sell tickets without comfort. 'Knee knockers' are a thing of the past in the automobile as well as the theatre industry. We know that the popping of corn, the serving of drinks, gum, and candy will continue to offer cleaning headaches to our personnel; but we also know that a clean and comfortable theatre will be less likely damaged by unthinking patrons."

Stanley Warner Corp.

When Pat R. Notaro, Hollywood zone manager, Stanley Warner Management Corporation, was asked about their reseating projects, we were reminded that the Warner Theatre in Hollywood was recently renovated in its entirety. "I can tell you," said Notaro, "one of the most important items was the seats." (See PHYSICAL THEATRE cover)

Continuing, Notaro said: "We used the American Seating Company's 'Bodiform' loge spring-back seats on the entire main floor, with 42-inch spacing back-to-back, and a 21 and 22-inch width. The seats were staggered to allow better vision.

"My feelings on new seats," added Notaro, "are that they should be extremely comfortable, luxurious, and attractive. If we are to entice patrons to our theatres, they must have the comfort of home."

We then asked about their problems with vandals, and were told that they have "very little problems" in their theatres as far as destruction of seats by vandals is concerned. Notaro said this was attributed to "proper supervision and policing" by their theatre employees.

Herbert Rosener Co.

Recently, the Herbert Rosener Company, Beverly Hills, California, completed renovations of their Beverly Hills Music Hall and Beverly Canon Theatres.

Sydney Linden, general manager of the company, commenting on the projects, said that Herbert Rosener "always maintained a policy of keeping our theatres up-to-date, with the latest projection, sound, air conditioning, modern front and lobby, and especially comfortable seats—which are necessary if patrons are to sit in them for two or more hours."

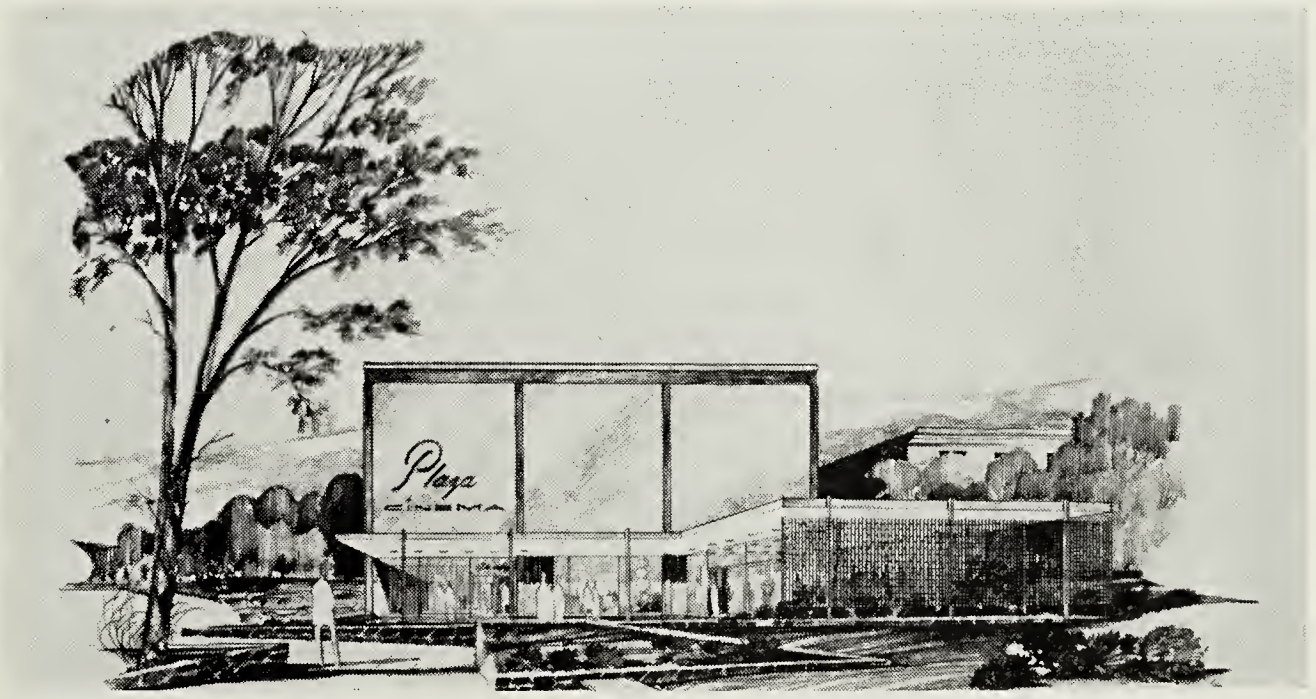
In answer to a question about the seats in their Music Hall and Canon, Linden said: "We reseated them with Heywood-Wakefield's 'Encore' chair for the general admission section and their 'Relax-Recliner' for the loge section. Naturally, the loge chair was more comfortable, because we charge a little more for the loge section. We find that many people prefer a more comfortable seat, and are therefore willing to pay more for the difference. Nowadays, we must strive to please everyone due to the strong competition in other entertainment fields.

"We gave up considerable space to stagger the seats and allow for more room between aisles to permit more leg room, as well as to provide comfort and safety measures for patrons entering or leaving the aisles.

"The staggering idea, as you already know, is for better viewing. Patrons being seated in front of you are off on the side a little, so their heads don't obstruct your direct contact with the screen."

When asked if he thought patrons were aware of uncomfortable seats in theatres, Linden said that "with television as a competitor, patrons are accustomed to long hours of viewing at home—sitting in comfort. Therefore, by contrast, patrons will recognize uncomfortable seats immediately. Many times, it is this lack of comfort that makes the film entertainment not acceptable. Offering this added comfort means repeat business throughout the year."

Finally, in answer to our questions about the time to reseat, how to exploit the additional comfort of new seats, and how the exhibitor can know when he needs new seats, Linden said: "The best time to reseat is during a slow period during bookings. . . . In exploiting the 'living-room comfort' of new seating, we spread the news with publicity stories in papers, and through columnists. The most important, word-of-mouth, will also do wonders. . . . As far as how the theatreman can tell when he needs to reseat, most of them can tell by checking the physical condition of the seats. Better than that, they should try sitting in them for two or more hours."



Space for an 800-seat first-run motion picture theatre has been leased in 300,000 sq. ft. Mid-Hudson Shopping Plaza, Newburgh, N.Y. by Associated Independent Theatres of New York, it was recently announced.

Associated president Sam Baker reported his company had signed a 21-year lease for the theatre which he estimated would gross approximately $200,000 in its first year of operation.

The company owns 17 theatres in New York and on Long Island, including the 72nd Street Playhouse and the new Kips Bay Theatre under construction at Webb & Knapp's Kips Bay Plaza housing development on Manhattan's East Side.

The new theatre in Newburgh is part of Associated's continuing emphasis on locating in suburban shopping centers, Baker said. Most of his company's units are already in shopping centers, he said, and present plans call for further expansion in centers as prime space becomes available.

"We think Mid-Hudson will prove to be one of the best theatres in our chain," said Baker. "We like the Newburgh area and feel it has tremendous economic potential and we also feel the shopping center itself is among the most ideally situated and designed of the many we have surveyed."

Baker pointed to construction of the new Newburgh Beacon Bridge and Federal Highway 84 and increasing industrial development of the greater Newburgh area, as well as the general trend toward the suburbs as factors which strongly favor the success of both the shopping center and the new theatre.

He said the theatre would carry a full schedule of first run general entertainment features as well as foreign and art films. It will be fully air-conditioned and will feature luxurious modern decor embodying the most advanced concepts of motion picture theatre design, he said.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Bob Garner, Editor

January 17, 1962

Can Art and Popcorn Unite?

The word "sophisticated," in its less-narrow sense, would be used to describe a person who, according to Webster, has been "made wise, especially worldly wise, through experience, disillusionment, or the like."

That word, in exactly that context, has often been used to describe the type of person who frequents motion picture theatres which cater to "art" films; that is, art houses as opposed to exploitation spots. These films, in themselves, are considered "sophisticated" films.

But, because of a general misunderstanding of "sophisticated," the word has acquired a false meaning of "stuffiness, phoniness, or unnaturalness." Hence, when one now speaks of a sophisticated person, an image of a "stuffy, phony, unnatural" person is conjured up. This imaginary person is pictured, in the mind of its creator, as a person who is an "intellectual snob," and therefore can not and will not "lower" himself to the level of the "natural" person.

Such a person is obviously believed incapable of enjoying such a universally-loved food as popcorn, simply because of the fact that it is enjoyed by the masses of the world. The "natural" person loves to eat popcorn; therefore, it is believed, the "unnatural" patron of the art theatre could not, under any circumstances, be made to enjoy such an "unsophisticated" snack.

But, is this apparently-universal assumption about popcorn and art theatres one which is valid?

Or, is it more likely that popcorn has inherited a false image of an "unsophisticated" delicacy, just as the art theatre patron has come to be victimized by the misunderstanding of the word "sophisticated."

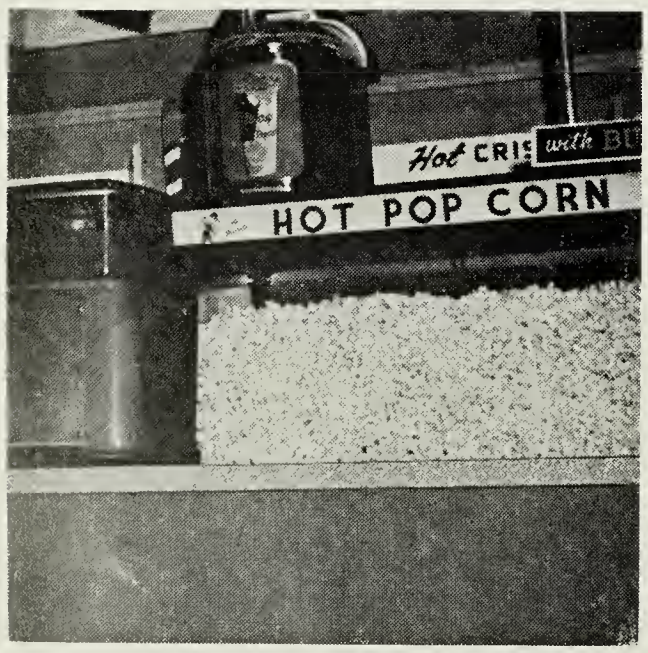
Also, as has been pointed out many times, the word "image" has been used so frequently in recent years that it too has attracted an unfavorable meaning. But, an "image" in itself is not necessarily a bad thing. Only the false image, such as has been associated with popcorn and the art patron, is bad.

The unfortunate result of all this misunderstanding has been that popcorn, in a staggering number of cases, has been banned, so to speak, from art theatres. This is not only bad for the popcorn industry, it is equally bad for those theatres exhibiting art films.

It is bad for the popcorn industry for obvious economic reasons. But why, some might ask, is it bad for art theatres?

The answer is, that this "discrimination" against popcorn in art theatres, is helping to substantiate the image of their patrons as something removed from, and superior to the majority of the movie-going public. In such a case, it is a natural human reaction for the "unsophisticated" popcorn-eater to resist the art theatres with all his will, because they are attended by people who are presented to him as being superior.

The exhibitor of art films, when everything is taken into consideration, has not only applied economic sanctions against the popcorn industry, he has done double damage to his own pocketbook. He has not availed himself of the opportunity to sell the highest-profit item in concession history; and, probably worse than that, he has kept many patrons from his boxoffice by his unintentional encouragement of the image of his patrons as being "better" than the average movie-goer.



A tastefully decorated popcorn stand is suitable in any entertainment situation.



Art theatres might even add to the atmosphere of the theatre with a unique machine.

Technical Advances Submitted to Academy

Seventeen technical achievements of the past year have been submitted for 34th Annual Academy Awards consideration, it was announced by John O. Aalberg, chairman of the Academy Scientific or Technical Awards Committee.

Meetings to evaluate the technical advances have been held and demonstrations of the entries have been scheduled. A final meeting will be held next month to determine which of the achievements the committee will recommend for awards recognition to the Academy Board of Governors.

Pursuant to committee policy, the following list is being publicized to permit those with claims of prior art or with devices similar to those under consideration to call them to the committee's attention:

An Automatic Shutter For Motion Picture Printing Machines, Electronic System, Inc.; Multiple Head Reduction Printer, Movielab Film Laboratories, Inc.; Perfectone EP6A Transistorized Recorder, Perfectone and Ryder; Nagra Recorder, Stefan Kudelski; Minitape Recorder, Stancil-Hoffman Corp.; Sun Gun, Sylvania Electric Products, Inc.; Automatic A and B Printing, Technicolor Corp.

Selective Printing, Technicolor Corp.; Integrated Transfer Process, Technicolor Corp.; Pre-Determined Distance Counter, Technicolor Corp.; Rotary Rain Machine, Paramount Pictures Corp.; Interlocking Roller Base and Platform System, Paramount Pictures Corp.; Noise Suppression System, Paramount Pictures Corp.; Sound Reproducing System, Century-Projector Corp.; CinemaScope Decompressor, 20th Century-Fox; Liquid Heat Reducing Filter, Motion Picture Research Council and D. and F. Products, Inc.; and Closed Circuit Review System, 20th Century-Fox.

Moss To Build In Fort Lee

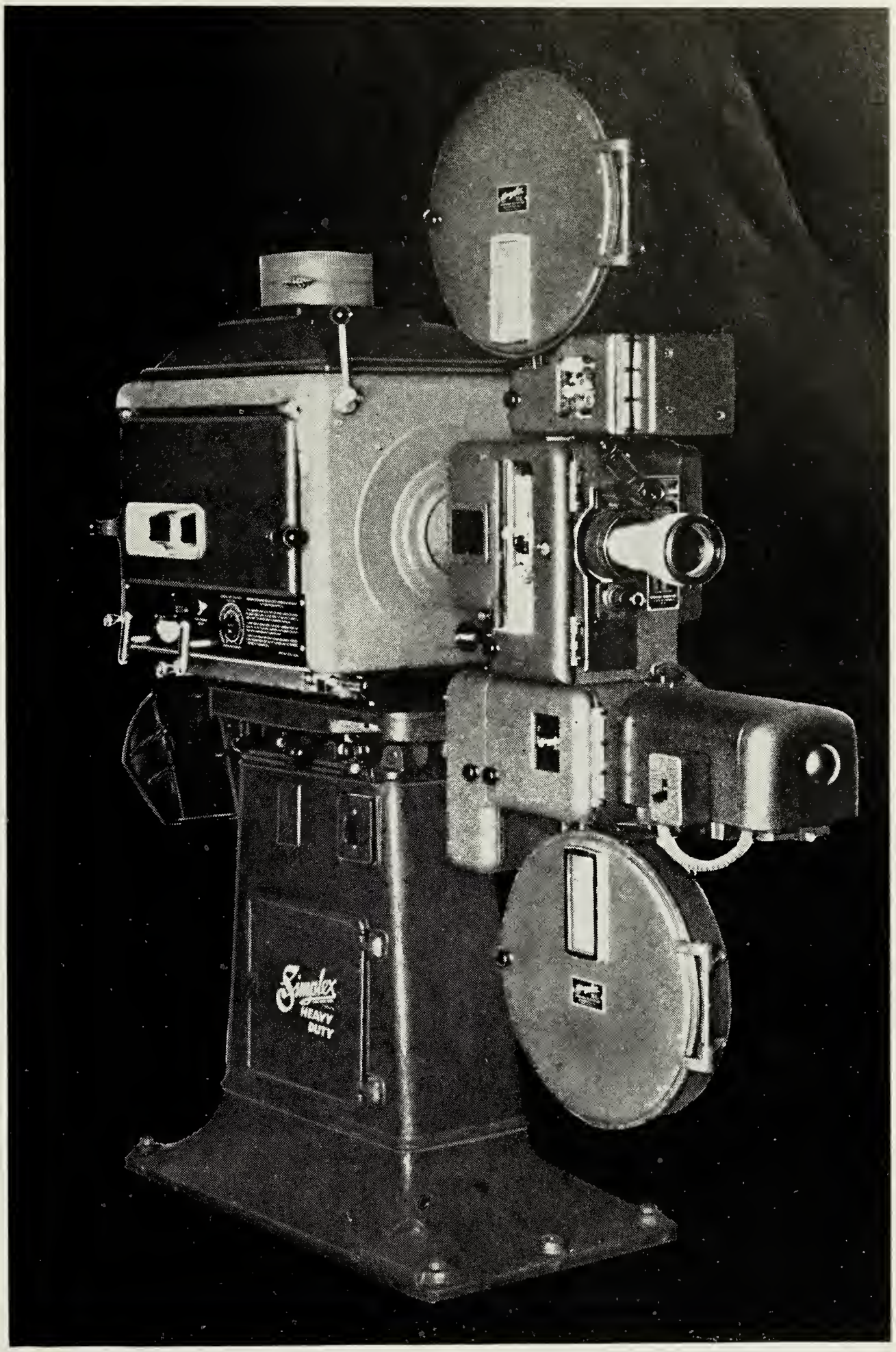
The B. S. Moss theatrical interests will build an 850 seat motion picture theatre and office building in Fort Lee, New Jersey, it was announced by Charles B. Moss, president of the concern.

Situated on Lemoine Avenue directly across from Moss' Lee Theatre, the new three story structure will be constructed of glass and aluminum. There will be unlimited parking facilities adjoining the theatre.

"With the completion of the lower level of the George Washington Bridge and the reconstruction of the Bridge Plaza, we anticipate a large population increase in the Fort Lee area," Moss stated, "consequently there will be a great need for large office space as well as deluxe stores."

In designing the theatre, John J. McNamara, noted architect has taken into consideration the latest developments in the fields of motion picture technology and building materials. The auditorium will be unique in that it will be "split level." The patron will walk down five steps to the orchestra floor or up five steps to the smoking mezzanine. The theatre will have a novel projection adaptability which will allow for any type of motion picture presentation from wide-screen 70mm for reserved seat attractions to the standard 35mm for the intimate type of unusual film. Instead of the old fashioned proscenium arch, the new theatre will have a "wall-to-wall" screen stretching 40 feet across the entire front of the auditorium.

Construction will start soon after the first of the year and it is expected that the theatre will be open by next summer.



"Remarkable Reliability"

At New York's famed Radio City Music Hall, chief projectionist Ben Olevsky put it this way. "The reliability of the Simplex X-L projector is remarkable. Our projectors were installed by National Theatre Supply in 1950 and have been maintained by our staff since then. In 11 years of operation they have never been removed for overhaul!" Similar opinions and experiences are reported all the time by projection "pros" like Ben at most top theatres throughout the country. The facts are that no other mechanism on the market is designed and built to the engineering perfection achieved in the X-L. Incorporating every new advance in projection, the X-L is your assurance that you'll have a dependable, up-to-date projector for many years to come.

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NATIONAL THEATRE SUPPLY COMPANY *Branches Coast to Coast*
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Coca-Cola "Stars" In Film

The Coca-Cola Company is the "star" of Billy Wilder's new comedy "One, Two, Three."

In the film, James Cagney, as Coke's representative in Berlin, Germany, discovers that all that is needed to insure successful East-West border crossings is a six-pack of Coca-Cola. The East German police, in the film, will do anything to get a drink of Coke.

Most of the film's activity takes place in the Coca-Cola Company's West Berlin "offices."

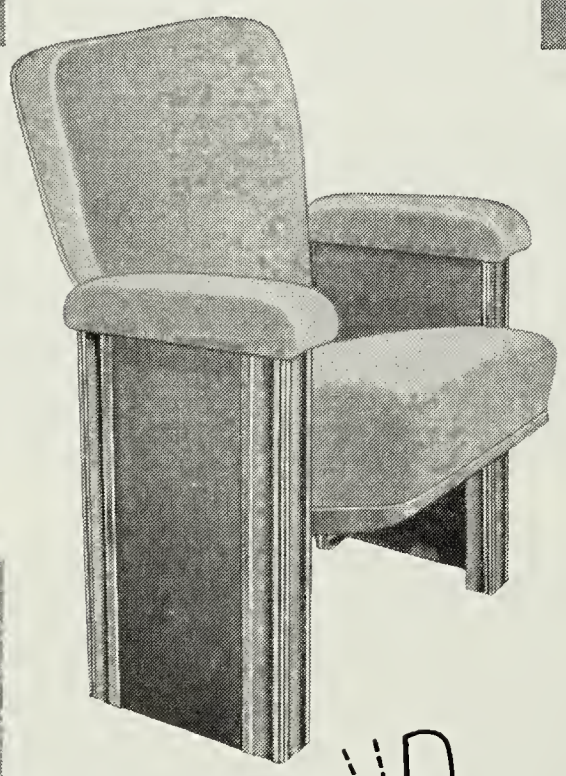
However, the Pepsi-Cola Company does not go entirely unmentioned. When Cagney puts money into a Coke machine to get "the pause that refreshes," out comes a bottle of Pepsi, which he then carefully displays for the cameras.

The film has received many favorable comments.

perfect comfort in any position with self-adjusting...

AIRFLO

Every seat becomes "best in the house" with AIRFLO Loges. The ultimate in comfort, AIRFLO features spring seat and spring back, and the added luxury of sponge-rubber upholstered armrests. Floating spring base shown below, a feature offered only by AIRFLO, will make your theatre famous for comfort. Write today for free, full-line catalog.



ROCKING CHAIR ACTION
Exclusive spring-base mechanism keeps proper pitch, seat-to-back, no matter how occupant shifts position.



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EST. 1826

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MENOMINEE, MICHIGAN

NAC Announces Committees, New Members

Augie J. Schmitt, recently elected President of National Association of Concessionaires has completed committee appointments and filled vacancies on the board of directors and on the roster of regional vice-presidents.

George F. Brummett, American Machine and Foundry Company, Chicago, was appointed to fill the one year unexpired term of H. E. Chrisman, Cretors and Company, Nashville, who resigned to become first vice-president. "Mr. Brummett has a wealth of experience in trade association work and the industry and will be a valuable addition to the NAC Board," Schmitt said.

Julian Lefkowitz, L & L Concessions, Detroit, was named to fill the one year unexpired term of Edward S. Redstone, Northeast Drive-In Theatres, Boston, who resigned to become executive vice-president. Lefkowitz is well known among concessionaires as an able leader and brings a fine talent to the board with emphasis on diversified concessions.

Charles Sweeney, Odeon Theatres, Toronto, will serve NAC as Canadian regional vice-president, replacing Sydney Spiegel, Super Pufft Popcorn Ltd., Toronto, who became second vice-president. Robert J. Wigner, Red Wagon Products, Minneapolis, has been named as regional vice-president for Area No. 4 comprising states of the Midwest.

For the first time, NAC will have an Exhibit Committee under the chairmanship of Van Myers, Wometco Theatres, Miami; and directors-at-large Paul Kreuger, Fred Wehrenberg Circuit, St. Louis; Morris Strassman, Union News Company, New York City; Roy Smith, Roy Smith Co., Jacksonville, Florida, and J. D. Douglass Sr., J. D. Douglass Concessions, New Orleans. As the NAC Convention and Trade Show becomes more complex, the educational aspects are given more prominence, with efforts directed toward getting all product and equipment lines represented. The industry is becoming more diversified which makes it necessary to share the responsibilities in this big annual event.

The General Convention Chairman of the 1962 meeting will be Edward S. Redstone, Lee Koken, Glen Alden Corp., New York City, will be the 1962 convention program chairman.

The Trade Show Negotiating Committee comprised of Augie J. Schmitt, Chairman; Spiro J. Papas, Alliance Amusement Company, Chicago, immediate past president; Melville B. Rapp, Continental-Apco, Inc., New York City, director-at-large; J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Toronto, past president; Van Myers, Edward S. Redstone, and John D. Reynolds, Castleberry's Food Company, Augusta, Georgia, supplier director will meet with TOA officials and work out details governing the annual trade show which is co-sponsored by National Association of Concessionaires and Theatre Owners of America.

As NAC First Vice-President, H. E. Chrisman is chairman of the important Membership Committee. All regional vice-presidents serve as members and are Irving Shapiro, Concessions Enterprises, Boston; J. C. Evans, Gold Medal Products Co., Cincinnati; Arlie Beery, Manley, Inc., Kansas City; James O. Hoover, Martin Theatres, Columbus, Georgia; Larry Moyer, Moyer Theatres, Portland, Oregon; Robert J. Wigner and Charles Sweeney.

The Public Relations Committee will be one of the most active and is chairmaned by Norman Wasser, The Pepsi-Cola Company, New York City. Members of this committee are: H. E. Chrisman, J. J. Fitzgibbons, Jr., Charles Okun, The Coca Cola Company, New York City; C. S. Baker, All Weather Roller Drome, Inc., Nashville, and Jack W. Wilson, National Theatres & Television, Inc., Beverly Hills, Calif. Wasser, working with his committee, developed a Code of Ethics which was adopted at the October Convention in New Orleans. They are presently laying the foundations for a far reaching public relations program designed to upgrade the industry and expand the prestige of NAC.

The Special Services Committee whose chairman is Jack O'Brien, New England Theatres Service Corp., Boston, and Concessionaire Director, also has Kendall Way, Modern Sales and Service Inc., Dallas, and James O. Hoover working on it. This committee is responsible for providing special services requested in the 1961 membership survey. Development of accounting forms for use of concessionaires is one of the more immediate objectives. Considerable progress has already been made on this project.

Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City as Treasurer is chairman of the Finance Committee. Other members are John D. Reynolds, Nat Buchman, Theatre Merchandising Corp., Cambridge, Mass.; Melville B. Rapp, and Larry Blumenthal, Flavo-Rite Foods, Bronx, New York.

The Executive Committee authorized to decide matters of policy when the Board does not convene is composed of all NAC officers plus Melville B. Rapp and Floyd Bennett, Tarkio Popcorn Company, Tarkio, Missouri.

Schmitt expressed great confidence in his officers, directors, regional vice-presidents and the various committees. He predicts that NAC will show great progress during 1962.

Chrisman Expresses Satisfaction

H. E. Chrisman, Cretors and Company, Nashville, newly elected first vice-president and membership chairman of the National Association of Concessionaires expressed satisfaction with the growth of NAC as evidenced by the addition of thirteen members to the NAC roster since the New Orleans convention in October. "The addition of all regional vice-presidents to the Membership Committee should accelerate the signing of more companies into active membership," explained Chrisman. "Furthermore, we are receiving more inquiries about Association services as the work of NAC becomes better known."

Nearly all of the segments of NAC were represented in the report which lists five concessionaries, four suppliers, and two each in the jobber-distributor and equipment-manufacturer segments.

New members are: Cafe Brauer, Chicago, Illinois (Paul Hecker); M. A. Connett Theatres, Newton, Miss. (Marijo James); Cooper Foundation Theatres, Lincoln, Nebraska (Herman W. Hallberg); Fourth Avenue Amusement Co., Louisville, Kan. (Louis Arru); Sportservice Corp., Buffalo, N.Y. (Jack Zander).

Associated Popcorn Co., Dallas, Texas (Lee R. Parrish); Wright Popcorn & Nut Co., San Francisco, California (Andrew S. Berwick); ElectriCooker Division, General Foods Corp., New York (David L. Sill); Server Sales, Inc., Menomonee Falls, Wisconsin (Clifford Lorbeck).

ATCO Food Company, Dallas, Texas (B. J. Montgomery); Drew Chemical Corp., Food Products Division, New York (Matthew B. Peterson); Leon's Sausage Co., Inc., Chicago, Illinois (Irvin Tiahnybik); and Putt Putt Golf Courses of America, Fayetteville, N. Carolina (Don Clayton).

Elwood Installs New Seats

Robert F. Smerling, vice-president of Eastern Management Theatres, announced that the circuit's Elwood Theatre, Newark, closed on December 18 in order to expedite the installation of new seats as well as other decorative improvements to be completed during the pre-Christmas period. The theatre reopened with an outstanding motion picture attraction on the evening of December 22nd.

The present seating capacity of 1350 was reduced to 850 new Krahler luxurious push-back chairs. Tailored to improve sightliness and ease of viewing, comfort and lots of leg room were assured by a spacious seating plan which provides a distance of 38 inches between rows of seats back-to-back.

A new and important feature is the installation of a specially constructed smoking section on the main floor where patrons may enjoy the pleasure of smoking during the performance.

The rest rooms as well as the lobby and auditorium are included in the general redecoration which further adds to the pleasure and comfort for Elwood patrons.

The seat installation and renovations were under the supervision of James L. Ellis, division manager of the theatre circuit.

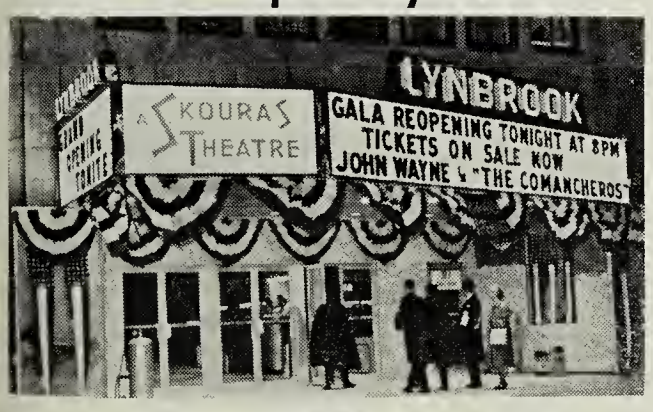
Grauman's Modernizes Equipment

Grauman's Chinese Theater in Hollywood is now equipped with one of the most modern 70mm/35mm sound and projection systems in the United States. Grauman's completed their sound system to open "West Side Story" in December.

Installation of the Ampex designed and built sound equipment was supervised by Al Lewis of Ampex Corporation and consists of High Level Switching 120 Watt Theater Sound Systems. Total audio power of the entire system is 840 Watts. The two 70mm and two 35mm projectors at Grauman's feature Ampex reproduction of 6-track magnetic sound from 70mm film and 4-track magnetic and optical sound from 35mm film. In addition, Ampex Synchronous Reproducers allow dual projector operation with 70mm pictures and sound on 35mm film with one, three, four or six magnetic tracks or single track optical.

A feature of Grauman's Ampex installation is the small, single unit Station Controls beside each projector. These units permit the projectionist to select sound from any projector or sound source without muting at the changeover. Station units control the master gain and provide five push-button sound selections: Todd A-O, Todd A-O Composite, Todd A-O Synchronous, Cinemascope, Optical and Intermission. Intermission music is furnished by an Ampex 960 stereo recorder/player which plays commercially recorded 4 or 2-track tapes.

Skouras Reopens Lynbrook



Salah M. Hassanein, president, Skouras Theatres Corporation, announced the opening of the new Lynbrook Theatre, Merrick Road at Five Corners in Lynbrook, Long Island, on Friday evening, December 22, 1961.

The old Lynbrook Theatre was closed several weeks ago and the entire inside of the building has been completely renovated and redecorated.

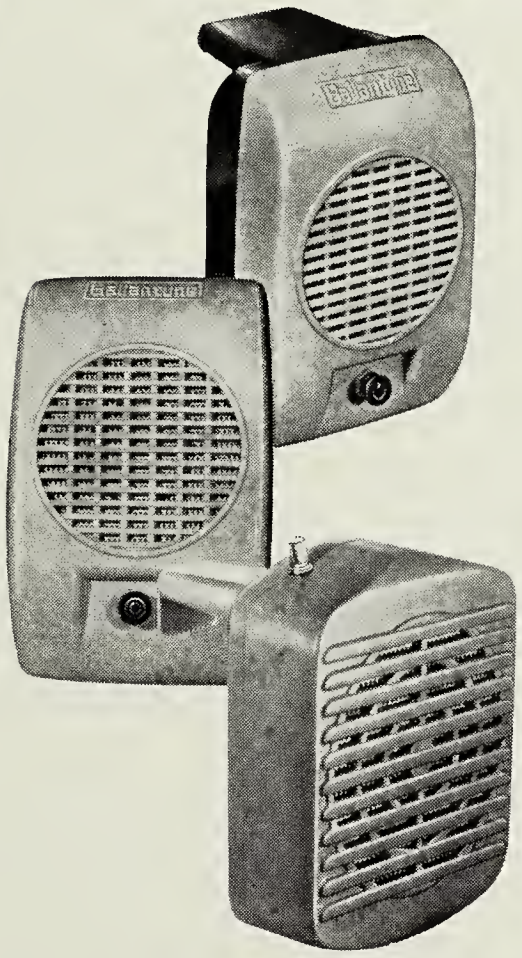
The new Lynbrook Theatre is now equipped with the very latest techniques for projecting motion pictures, as well as new hi-fi stereophonic sound. In addition, new luxurious seats have been installed with ample leg room between the rows of seats, thereby affording perfect vision and comfort to every patron in the theatre.

Red Wagon Products Moved

It was announced that Red Wagon Products have moved their offices to more spacious quarters at 517 N. Seventh Street, Minneapolis 5, Minnesota. Robert J. Wigner made the announcement.

How much should you pay for In-A-Car Speakers?

there's only one true measure . . .



You pay for speakers by the year; you should buy them the same way.

There are real differences in speakers. Many speakers have to be replaced or repaired every year or two. Contrast this with speakers like Ballantyne Dub'l-Cones, where large numbers have actually been in use for 6-8 years. The real cost is obvious. At Ballantyne we've concentrated on building a line of long-life speakers. We have a complete line, from the lowest cost right on up. We build speakers that can take it in severe weather. We build speakers that can withstand shock damage and rough handling. And we build them to produce sound that enhances the motion picture.

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Read what 'year around' Miracle Mile Drive-in Theatre, Toledo, Ohio, says about KNI-TRON Silicon Rectifier Stacks

2½ years of continuous service without a sign of aging

January 2, 1962

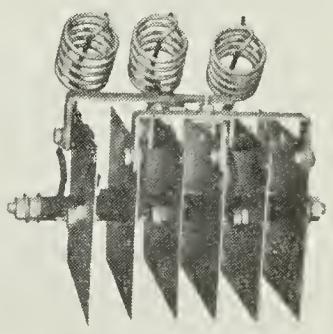
Dear Mr. Kneisley:

We have been using your R-1325 Kni-Tron Silicon Rectifier Stacks for better than 2½ years in our Strong Selenium Rectifiers.

We run 150/165 amperes at 70 volts in Modified Strong 135 Lamps. There has been no change in the stack characteristics, no aging of any kind.

Theatre owners can no longer afford to make selenium replacements, they should go to silicon.

Very truly yours,
MIRACLE MILE THEATRE
(*Signed*) Al Boudouris



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- heats quicker . . .
- circulates more heat faster than any heater available—yet costs no more!

Why let your theatre investment lie idle 6 months a year when another 10% investment (Hot-Shots and wiring) will double your yearly return?

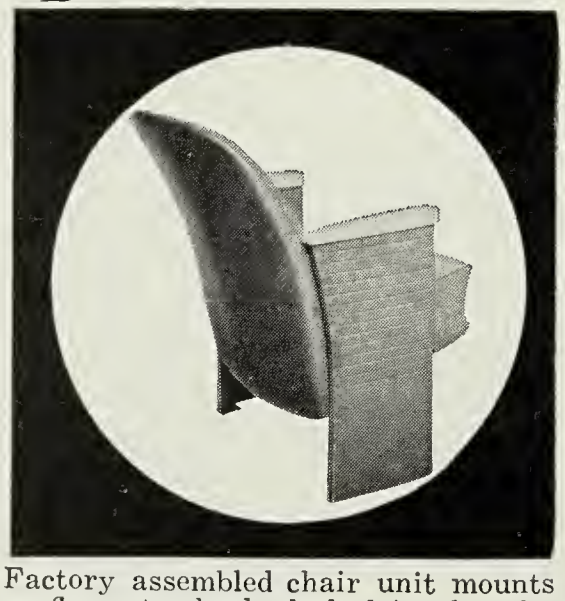
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Factory assembled chair unit mounts on floor standards, locked in place by clamping arm rests—with no exposed fastenings. Width, back pitch and level seating are assured.

Write today for the complete International story.

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Union City Body Co., Inc.
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TEDA, Manufacturers To Meet

The Theatre Equipment Dealers and Manufacturers, who will meet January 22-23-24 at the Sherman Hotel, Chicago, Illinois, have announced their program.

The meeting will open January 22, at 9:00 a.m., with Eldon Peek, president, Oklahoma Theatre Supply Co., presiding. Immediately following the opening, talks will be heard on the proposed dealer-manufacturer trade association. Ben F. Shearer, president, B. F. Shearer Co., will comment "As a Dealer Envisions It." L. W. Davee, president, Century Projector Corp., will follow with the topic: "A Manufacturer Comments On It." Al Boudouris, president, EPRAD, Inc., will complete the discussion with the way "A Dealer-Manufacturer Reacts To It."

Mel Williams, legal counsel to National School Supply & Equipment Association, will speak at 10:00 a.m. on "The Legal Aspects of the Trade Association," to be followed at 10:30 by an open discussion from the floor on the single trade association idea. The rest of the day will be filled-out with luncheon, an open meeting to formalize plans for the expanded association, election of officers and board of directors.

The Tuesday session will begin at 8:30 a.m. with an open meeting, announcements, and committee appointments. At 9:00 a.m. 15 to 30-minute periods will be allotted to any manufacturer who wishes to present and discuss his product. The presentations will continue throughout the day, and will comprise all of the Wednesday session.

Background of Combined Meeting

The Theatre Supply Dealers and Manufacturers will hold a meeting at the Hotel Sherman, Chicago, Illinois, from January 22 through January 24, 1962.

The idea for the meeting came out of an October gathering of theatre equipment dealers. At that time, they voted unanimously to expand their present organization—which now includes only dealers—and to invite equipment manufacturers to join them as associate members in a trade organization representing both dealers and manufacturers.

The majority of dealers and many manufacturers have felt for some time that the entire industry—the individual exhibitors, the dealer and the manufacturer—could best be served by an association representing those who make and those who sell and service theatre equipment.

Therefore, dealers and manufacturers who retain a vital interest in the theatre equipment business, and in the manufacturer-dealer method of merchandising that equipment, have been urged to join hands in forging a strong and representative association that can speak with authority for the equipment end of the motion picture industry and better serve the exhibitor.

Manufacturers have been invited to present their new sales items for 1962; and dealers have been reminded of the opportunity that the meeting holds for talking with manufacturers.

Al Halbron, Hotel Sherman, Chicago, Illinois is handling reservations.

Cinemas Named "One, Two"

The twin motion picture theatres now going up in one new building on Third Avenue between 59th and 60th Streets have finally been given names. They will be known as Cinema One and Cinema Two, it was announced today by Donald Rugoff, president of Rugoff Theatres. The steel structure has now been completed, and the simultaneous opening of the theatres will take place in Spring, 1962.

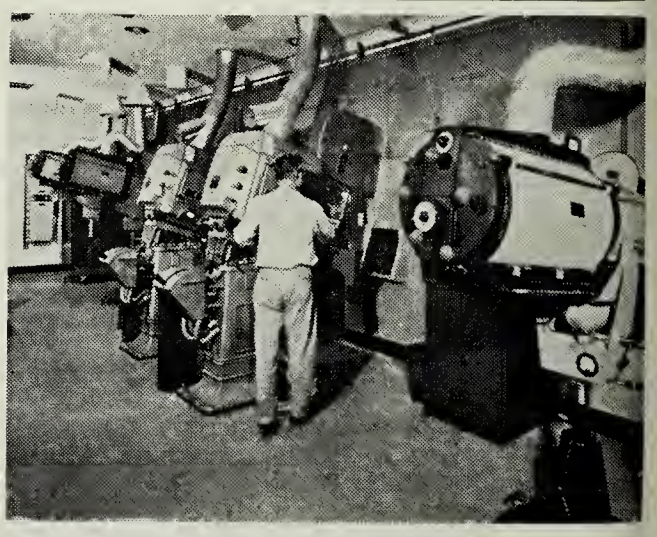
For New York moviegoers, the presence of two all-new theatres at this location opposite Bloomingdale's truly creates a "fine film center" comparable in importance and variety of fare to the Broadway theatre district or the 57th Street art gallery district.

The names Cinema One and Cinema Two dramatize the unique concept embodied in the theatres, the first East Side movie houses to be built from the ground up in more than 15 years.

Cinema One is to be a 750-seat theatre occupying the main floor and Cinema Two is to be a 300-seat theatre on the lower level of the same building. The theatres will show different films on some occasions and will also be used to show the same film, at staggered hours. Their entrances will be under a protective arcade on Third Avenue, leading to separate ticket desks, lounges, and audience areas. Cinema One, planned primarily to exhibit British and foreign-language pictures, is also big enough to exhibit major American films simultaneously with their Broadway openings.

The building was designed by Abraham Geller, the noted architect who was one of the finalists in the F.D.R. Memorial competition. Special consultant on the theatre design is Ben Schlanger, one of the architects of Lincoln Center and the country's foremost designer of motion picture theatres.

The new building, which will be solely devoted to the exhibition of fine films, has been designed from the point of view of the movie goer and incorporates many radical departures from conventional theatre design. Every seat in both theatres will have perfect sight lines, and the seats are arranged to minimize the distractions of people entering and leaving the theatre.



A projection room so well equipped as to be of great interest even to the patrons invited to inspect it is that of the new Fisher, Detroit. Two projectors with Strong arc lamps for 35 and 70mm presentations and three powerful Strong Super Trouper carbon arc follow spotlights for stage attractions were installed by National Theatre Supply.

NEW PRODUCTS that have theatre interest

"Bull-Frog" Cleans Scum

The scum which forms on floors and resists normal cleaning, can now be quickly removed from terrazzo, marble, linoleum, rubber, asphalt and vinyl, as well as from shower stalls, wash fountains, lavatories and toilets, according to Berman Chemical Company.

Their "Bull-Frog" Liquid Saf-T-Klenz cleans by chemical action. Stubborn organic residue, lime, soap, and algae formation are said to quickly disappear even where prolonged hard scrubbing with other materials has failed. Simply spray or sprinkle on a damp surface, brush or mop, and then rinse with clear water. Containing no acid or alkalies it may be safely used full strength. "Bull-Frog" comes in one-gallon polyethylene jugs.

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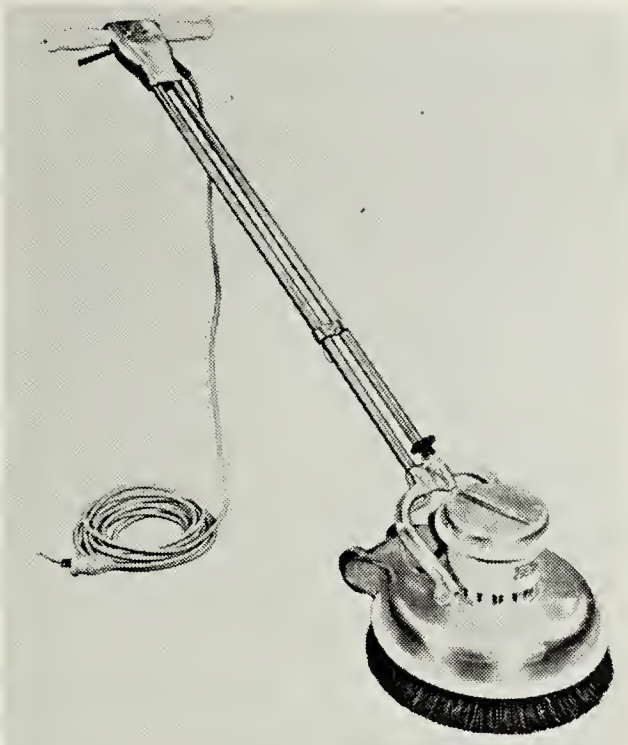
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317 N. Broad St., Philadelphia 7, Pa.

Premier Has Two New Machines



New 13 and 15-inch floor machines have been announced by the Premier Company, Saint Paul, Minnesota.

Designated the PR13 and PR15E respectively, these machines were specially designed for use in floor and rug areas where larger and more expensive machines are not practical.

According to the manufacturer, the machines are sturdily constructed from handle to brush. The factory-lubricated gear unit consists of four helical-cut gears. All shafts run on ball bearings.

The handle can either be locked into position or allowed to "float". The motor is started by a light touch on the control lever, and automatically stops when the lever is released.

Anti-Static Spray From Bryn Mawr

Bryn Mawr Products claims the practical solution to static electricity with their new Anti-Static Spray that eliminates static electricity for 30 to 90 days, according to traffic volume. Bryn Mawr Anti-Static Spray is a solvent base product that can be applied with any kind of sprayer. It dries immediately, so that rugs are never out of service. Even when rugs are over-saturated by an inexperienced operator, there is said to be no danger of water-spotting, as can happen with water-base sprays.

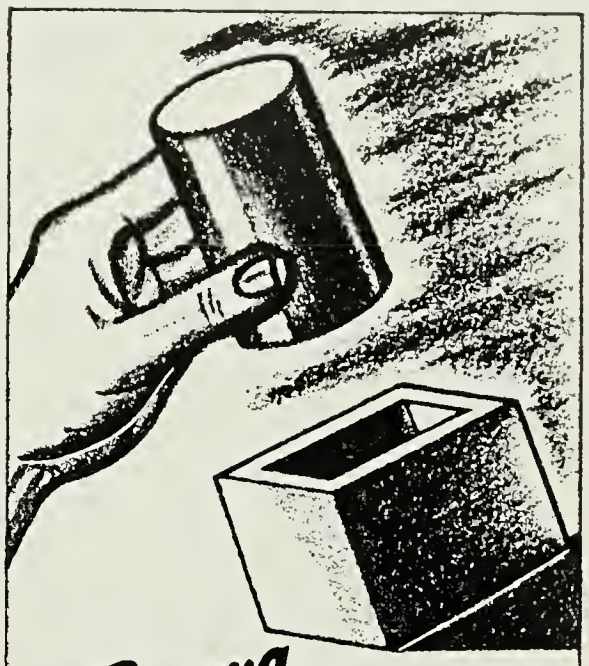
Ideally, the manufacturer says, Bryn Mawr Anti-Static Spray should be applied only until the surface is damp to the fingertips; it serves no purpose to over-saturate. What's more, the entire rug area need not be sprayed. It is adequate to spray an area of 12 feet in front of the metal that would be touched, they say.

Anti-Static Spray is packed in gallon cans, 4 to a case.

New American Standard

Luminance of all screens for indoor motion picture theatres is specified in a new American Standard approved and published by the American Standards Association.

Copies of the American Standard are available at 50 cents each.



Strong doesn't try to fill all

PROJECTION LIGHTING REQUIREMENTS

with but two or three lamps

The full line of Strong projection lamps for 35 and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres, including the famous Jetarc, most powerful lamp ever produced. Strong has a *right* lamp for screens of any type and size—a lamp which can be proved by impartial foot-candle meter tests to project the brightest pictures.

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"The World's Largest Manufocturer of Projection Arc Lamps"

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CARBONS INC., BOONTON, N. J.

- **STEADIER LIGHT**
- **LESS ATTENTION**
- **PERFECT COLOR BALANCE**

Free Carbon Chart

Loew's Reopens Esquire; House Completely Remodeled

In keeping with Loew's Theatre expansion and remodeling program, the Esquire in Toledo has been re-opened by Loew's. Dark for several years, the old showcase was given an extensive remodeling, from the front doors to the screen.

Outside, the building was sand-blasted, the marquee face-lifted, display frames remodeled, a new cashier's booth built and a Perey turnstile installed, the first in a Loew's Theatre.

Inside, the lobby was completely redecorated. A new concession stand installed, new carpet laid, and old heavy, cumbersome doors replaced.

In the stadium type auditorium, the 800 seats were cleaned and recovered, old and worn carpeting replaced, a new screen installed, walls and ceiling painted and a new Altec four-track magnetic sound system installed.

The downstairs foyer was refurbished with a new floor, reupholstered furniture, new lamps and ceiling fixtures and a complete paint job. The ceiling is an off-white and the walls light beige.

At a recent showmanship convention held at the company's new Summit Hotel in New York, attended by every Loew manager from coast to coast, Preston Tisch said, "When the company starts its theatre expansion program, it will be more like an explosion." At the reopening of the Esquire, Charles E. Kurtzman, general manager of Loew's Theatres, said, "Mr. Tisch talked about an explosion, well, we haven't yet lit the fuse, but we have struck the match."

The recent remodeling and updating of the Yonge Street in Toronto, the reopening of the completely remodeled Esquire, and the new Loew's 72nd Street Theatre, now under construction in New York, would seem to be vivid evidence that the match has indeed been struck.

In addition to the Esquire, the company also operates the Valentine in Toledo. This now makes 92 theatres operated by Loew's in the United States and Canada and the company is actively seeking other locations.

Norelco

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Available from leading theatre supply dealers

NORTH AMERICAN PHILIPS COMPANY, INC.
Motion Picture Equipment Division
100 East 42nd St., New York 17, N. Y.

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- Milk Vender
- Nut Vender
- Popcorn Vender
- Sandwich Vender

DECORATION • FURNISHING
- Carpets
- Carpet Cushion
- Curtains, Stage
- Curtain Controls & Track
- Decorators, Designers
- Draperies
- Drink Fountain
- Fabrics, Wall
- Flooring
- Lounge Furniture
- Mats, Rubber
- Paint
- Sand Urns
- Stage Rigging
- Tile
- Traffic Control

HEATING
- Fans
- Furnaces
- Heat Pumps
- Humidifiers
- Insulation, Thermal, Acoustic

LIGHTING
- Aisle Lights
- Batteries
- Color Wheels
- Dimmers, Controls
- Directional Signs
- Emergency Light
- Spot & Flood Lights
- Switchboards
- Transformers

MANAGEMENT
- Theatre Forms and Systems, Personnel Training
- Uniforms

PROJECTION
- Aperture Plates
- Blowers, Lamphouse, Porthole
- Carbons
- Carbon Saver
- Changeover
- Dowsers
- Film Cabinets
- Film Cement
- Film Coolers
- Film Magazines
- Film Reels
- Film Rewinders
- Film Splicers
- Lenses
- Motor Generator
- Projectors
- Projection Arc Lamp
- Projector Parts
- Pedestals
- Rectifiers
- Reel End Signals
- Reflectors
- Rewinds
- Rheostats
- Screens
- Sound Equipment
- Sprockets
- Television, Theatre
- Transformers

SAFETY SUPPLIES
- Door Hardware
- Exit Devices
- Fire Alarms
- Fire Extinguisher
- Fire Hose
- Kick-Push Plates
- Ladders

SANITARY SUPPLIES
- Carpet Cleaners
- Deodorants-Disinfectants
- Floor Cleaners
- Glass Cleaners
- Hand Dryers
- Mops—Brushes
- Soap Dispenser
- Upholstery Cleaner
- Vacuum Cleaners

SEATING
- Auditorium Seats
- Drive-In Seating
- Seat Covers
- Seat Cushion
- Seat Reconditioning
- Upholstery Material

SOUND EQUIPMENT
- Amplifiers
- Inter-Coms
- Exciter Lamps
- Microphones
- Pre-Amplifier Cabinet
- Public Address System
- Sound Equipment, Theatre
- Sound Heads
- Sound Service Companies

TICKET OFFICE
- Admission Signs
- Boxoffices
- Cash Control Systems
- Change Making Machines
- Coin Sorters
- Tickets
- Ticket Boxes
- Ticket Machines
- Ticket Registers
- Turnstiles

DRIVE-INS
- Admission Control Systems
- Attraction Lights
- Benches
- Directional Lights
- Dust Control Systems
- Fences
- Fireworks
- Floodlights
- Insect Controls
- Flares, Light
- Heater, In-Car
- Miniature Trains
- Paint
- Picnic Table
- Playground Equipment, Rides
- Pools, Swimming
- Post Lights
- Quarter Midget Racers
- Ramp Lights
- Screen Facing
- Screen Paint
- Screen Towers
- Seats, Walk-In Patron
- Speakers, In-Car
- Speaker Cords
- Speaker Cover
- Speaker Posts
- Speaker Repair
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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



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FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

BRIDGE, THE—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD—100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain

GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm

6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6101 **LOOK IN ANY WINDOW**—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa

TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn

COMING

BASHFUL ELEPHANT, THE—Mollie Mack, Helmut Schmidt
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
CONFESSIONS OF AN OPIUM EATER—Vincent Price, Linda Ho
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
HITLER—Richard Basehart, Maria Emo
REPRIEVE—Ben Gazzara, Vincent Price, Rod Steiger

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matlscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Goraldine McEwan—4833 (6-28-61)—Fairly amusing import—English

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program.

611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

607 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English

TO BE REVIEWED

BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
GUNS OF THE BLACK WITCH—(CS, C)—Don Megown, Silvana Pampanini
OPERATION CAMEL—Nora Hayden, Louis Renard
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All: C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	BV
•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The		For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
Ballad Of A Soldier	A2	For.
•Barabbas		Col.
•Bashful Elephant		AA
Battle At Bloody Beach	A2	Fox
•Best Of Enemies, The		Col.
Between Heaven And Hell—RE	A2	Fox
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
Bimbo The Great	B	WB
•Bird Man Of Alcatraz, The		UA
•Black Gold		WB
Black Sunday	A2	A-I
Blast Of Silence	A3	U-I
Blood and Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
Blueprint For Robbery	A2	Par.
•Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
•Boys' Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Breathless	C	For.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Buffalo Gun		Misc.
By Love Possessed	A3	UA

C

•Cabinet Of Caligari		Fox
Canadians, The	A2	Fox
•Cape Fear		U-I
•Captain Clegg		U-I
Career Girls On A Naked Holiday		Misc.
Carthage In Flames	B	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
Children's Hour, The	A3	UA
Cinderella		For.
Circle Of Deception	SP	Fox
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
•Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Cry Freedom		For.
Cry For Happy	B	Col.
Curse Of The Werewolf	B	U-I

D

•Damned, The		Col.
•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
•Day The Earth Caught Fire, The		U-I
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
•Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
•Deadly Duo		UA
Desert Attack	A1	Fox
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
Dondi	A1	AA
Don Quixote—USSR	A2	MGM
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Enemy Below—RE	A1	Fox
•Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain		Par.
Everything's Ducky	A1	Col.
•Experiment In Terror		Col.
Explosive Generation, The	B	UA

F

Fabulous World Of Jules Verne	A1	WB

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

ONE HUNDRED AND ONE DALMATIANS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman
CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MOON PILOT—(TC)—Tom Tryon, Dany Saval, Brian Keith

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

528 **CARTHAGE IN FLAMES**—MD-95m.—(TC; TE)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made

529 **CRY FOR HAPPY**—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comdey reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

522 **SWORD OF SHERWOOD FOREST**—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4786 (1-25-61)—Robin Hood rides again—English

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror Import for the program—English-made

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

525 **UNDERWORLD, U.S.A.**—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Jan. **HELLIONS**—Richard Todd, Anne Aubrey
Jan. **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
Jan. **3 STOOGES MEET HERCULES, THE**—3 Stooges, Marlon and Mike McKeever
Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling
Feb. **UNDERWATER CITY, THE**—(Fantascope; C)—William Lundigan, Julie Adams
Feb. **WALK ON THE WILD SIDE**—Laurence Harvey, Capucine, Barbara Stanwyck

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BELLE SOMMERS—David Janssen, Polly Bergen
BEST OF ENEMIES, THE—David Niven, Michael Wilding
CONGO VIVO—Jean Sebastian, Bachir Toure
DAMNED, THE—Macdonald Carey, Shirley Ann Field
EXPERIMENT IN TERROR—Glenn Ford, Lee Remick
FIVE FINGER EXERCISE—Rosalind Russell, Jack Hawkins, Maximilian Schell
FURY OF THE BARBARIANS—(C)—Edmund Purdom
INTERNS, THE—Suzy Parker, Cliff Robertson
GOLD INSIDE, THE—Peter Cushing, Andre Morell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Ouayle
NOTORIOUS LANDLADY, THE—Kim Novak, Jack Lemmon, Fred Astaire
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
13 WEST STREET—Alan Ladd, Dolores Dorn
TWIST AROUND THE CLOCK—Chubby Checker
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences

105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70. TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic

LIGHT IN THE PIAZZA—D-105m.—(CS: MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m.—(CS; EC)—Steve Reeves, Valerie Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-9-61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Mar. **HORIZONTAL LIEUTENANT, THE**—Jim Hutton, Paula Prentiss
Mar. **SWEET BIRD OF YOUTH**—(CS; MC)—Paul Newman, Geraldine Page

COMING

BOYS' NIGHT OUT—(CS-MC)—Kim Novak, Tony Randall, James Garner
DAMON AND PYTHIAS—(EC)—Guy Williams, Don Burnett
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
GUNS IN THE AFTERNOON—Randolph Scott, Joel McCrea, Marietta Hartley
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MURDER, SHE SAID—Margaret Rutherford, Arthur Kennedy
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—Rod Taylor
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom
WORLD IN MY POCKET—Rod Steiger, Nadja Tiller

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6009 **BLUEPRINT FOR ROBBERY**—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans.
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6013 **FOXHOLE IN CAIRO**—MD-69m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama.
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6106 Dec. **ERRAND BOY, THE**—Jerry Lewis
6108 Jan. **HEY, LET'S TWIST**—80m.—Joey Dee, Kay Armen, Zohra Lampert.
6110 Jan. **SIEGE OF SYRACUSE**—Rossano Brazzi, Tina Louise
6109 Jan. **TOO LATE BLUES**—Bobby Darin, Stella Stevens

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lili Palmer
ESCAPE FROM ZAHRAIN—(TC; Panavision)—Yul Brynner, Sal Mineo
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HATARI—(TC)—John Wayne, Red Buttons
6111 **FOREVER MY LOVE**—Karl Bohm, Romy Schneider
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
109 **BETWEEN HEAVEN AND HELL**—MD-94m.—(CS; DC)—Robert Wagner, Terry Moore, Broderick Crawford—4869 (9-27-61)—interesting war entry—Reissue
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
111 **CIRCLE OF DECEPTION**—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
053 **DESERT ATTACK**—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
108 **ENEMY BELOW, THE**—MD-98m.—(CS; DC)—Robert Mitchum, Curt Jurgens, Al Hedison—4869 (9-27-61)—Absorbing, suspenseful submarine war meller—Reissue
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-12-61)—Effective and highly interesting religious drama
122 **FROGMEN, THE**—MD-96m.—Richard Widmark, Dana Andrews—4869 (9-27-61)—War thriller should ride into the better money—Reissue
106 **HOUSE OF BAMBOO**—MD-102m.—(CS; DC)—Robert Ryan, Robert Stack, Shirley Yamaguchi—4869 (9-27-61)—Highly Interesting meller—Reissue
136 **HUSTLER, THE**—D-135-m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave)—4894 (12-20-61)—Scary, offbeat drama is engrossing.

Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More		Misc.
Ferry To Hong Kong	A2	Fox
Fever In The Blood, A	A3	WB
•Fiercest Heart, The	A2	Fox
•Five Finger Exercise		Col.
•Five Golden Hours	A3	Col.
Five Guns To Tombstone	A1	UA
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo	B	Par.
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
Frogmen, The—RE	A1	Fox
From A Roman Balcony		For.
Frontier Uprising	A1	UA
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
Go Naked In The World	B	MGM
•Gold Inside, The		Col.
Gold Of The Seven Saints	A2	WB
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Gorgo	A1	MGM
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
•Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
•Guns In The Afternoon		MGM
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
•Hand Of Death	A2	Fox
Happy Thieves, The	A3	UA
•Hatari		Par.
•Hell Is For Heroes		Par.
•Hellions		Col.
Heroes Die Young	A3	AA
•Hey, Let's Twist	A1	Par.
Hideous Sun Demon, The		Misc.
Hippodrome		For.
•Hitler		AA
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Hoodlum Priest, The	A2	UA
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Bamboo, The—RE	A2	Fox
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

• Thank A Fool		MGM
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

•Jason And The Golden Fleece		Col.
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.
Konga	A2	A-I

L

•Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Woman On Earth, The		Misc.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses	A3	For.
Light In The Piazza, The	C	MGM
•Lion, The		Fox
•Lion Of Sparta		Fox
Little Shop Of Horrors, The		Misc.
•Lonely Are The Brave		U-I
Long Rope, The	A2	Fox
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Look In Any Window	B	AA
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Mad Dog Coll	B	Col.
•Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
Majority Of One, A	A1	WB
•Malaga		WB
Man In The Moon	A2	For.
Man-Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col
•Merrill's Maurauders		WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Mighty Crusaders, The	A1	For.
Millionairess, The	B	Fox
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Misfits, The	B	UA
•Mr. Hobbs Takes A Vacation		Fox.
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
•Moon Pilot		BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		W
•Murder, She Said	A1	MGM
•Mutiny On The Bounty	A2	MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident		U-I
Night Affair		For.
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A3	For.
No Love For Johnnie		For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.

O

Ole Rex	A1	U-I
On The Double	A1	Par.

113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
104 **MILLIONAIRESS, THE**—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
115 **SANCTUARY**—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
SILENT CALL, THE—D-63m.—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
107 **STOPOVER TOKYO**—MD-100m.—(CS; DC)—Robert Wagner, Joan Collins, Edmond O'Brien—4869 (9-27-61)—Fairly interesting meller—Reissue
TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4988 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler.
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Ja. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes
Ja. **MADISON AVENUE**—(CS)—Dana Andrews, Eleanor Parker
Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall

COMING

ADVENTURES OF A YOUNG MAN—(CS, DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—John Agar, Paula Raymond
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS-DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS-DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SATAN NEVER SLEEPS—(CS; C)—William Holden, France Nuyen, Clifton Webb
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
20,000 **EYES**—Gene Nelson, Merry Anders, James Brown
WOMAN HUNT—Steven Peck, Lisa Lu

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Rober Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marquee power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6102 **FIVE GUNS TO TOMBSTONE**—W-71m.—James Brown, Della Sherman—4790 (2-28-61)—Average western—Zenith
FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6103 **FRONTIER UPRISING**—W-68m.—James Davis, Nancy Hadley—4790 (2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-8-61)—Lower half filler—Zenith
GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6107 **HOODLUM PRIEST, THE**—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90]—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6105 **MISFITS, THE**—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6106 **OPERATION BOTTLENECK**—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
POCKETFUL OF MIRACLES—C-136m.—(Panavision TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6029 **POLICE DOG STORY, THE**—MD-61m.—James Brown, Merry Andors—4791 (2-8-61)—Family-type meller for duallers—Zenith
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61)—Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of nternational play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serieus, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **DEAD TO THE WORLD**—Rudy Talton, Jana Pearce
Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
Jan. **SERGEANTS 3**—(TC; Panavision)—Frank Sinatra, Ruta Lee, Dean Martin—Essex
Feb. **SAINTLY SINNERS**—Don Beddgo, Ellen Corby
Feb. **DEADLY DUO**—Craig Hill, Marcia Henderson

COMING

BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
GERONIMO—(TC)—Chuck Connors
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
TWO FOR THE SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-28-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
FLOWER DRUM SONG—MU-133m.—(Panavision, C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit.
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
OUTSIDER, THE—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero.
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made In Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6110 **TOMBOY AND THE CHAMP**—D-92m.—(EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CAPTAIN CLEGG—Peter Cushing, Yvonne Romain—(C)—English
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
DAY THE EARTH CAUGHT FIRE, THE—Janet Munro, Leo McKern
FREUD—Montgomery Clift, Susannah York
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-26-61)—Interesting dramatic fare on world of politics
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Letlcia Roman—4791 (2-8-61)—Good outdoor action entry
153 **MAJORITY OF ONE, A**—CD-153m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs.
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-21-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; Dyali-Scope)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English
151 **WORLD BY NIGHT**—NOV.-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING

158 Feb. **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck
160 Mar. **COUCH, THE**—Grant Williams, Shirley Knight
161 Mar. **MALAGA**—Trevor Howard, Dorothy Dandridge, Edmund Purdom

COMING FEATURES IN ORDER OF RELEASE

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Phllip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
GYPSY—(TC)—Natalie Wood, Rosalind Russell

One-Eyed Jacks	A3	Par.
One Hundred And One Dalmatians	A1	BV
One Plus One	A3	Misc.
Operation Bottleneck	A2	UA
One, Two, Three	A3	UA
•Only Two Can Play		Col.
•Operation Camel	A1	A-I
Operation Eichmann	A3	AA
Outsider, The	A2	U-I

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Police Dog Story	A1	UA
Portrait Of A Mobster	B	WB
Portrait Of A Sinner	B	A-I
Posse From Hell	A2	U-I
Primitive Paradise		Misc.
Private Lives Of Adam And Eve, The	B	U-I
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Rocket Attack, U. S. A.	A3	Misc.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
Roses For The Prosecutor		For.
Rue De Paris	A3	For.

S

•St. George And The 7 Curses		UA
Sail A Crooked Ship	A3	Col.
•Saintly Sinners	A1	UA
•Samar	A2	WB
Sanctuary	B	Fox
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Serengeti Shall Not Die	A1	AA
Sergeant Was A Lady, The	A1	U-I
•Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
•Siege Of Syracuse		Par.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The	A3	WB
•Six Black Horses		U-I
•Snake Woman	A1	UA
Sniper's Ridge	A2	Fox
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
Squad Car	B	Fox
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Stopover Tokyo—RE	A1	Fox
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.

•Susan Slade	A3	WB
•Sweet Bird Of Youth		MGM
•Swinging Along		Fox
Swiss Family Robinson	A1	Misc.
Sword Of Sherwood Forest	A1	Col.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
Tender Is The Night		Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
Tess Of The Storm Country	A2	Fox
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Baghdad, The	A1	MGM
•13 West Street		Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
•3 Stooges Meet Hercules, The		Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
Tomboy And The Champ	A1	U-I
To Hell And Back	A2	U-I
•Too Hot To Handle		AA
•Too Late Blues	B	Par.
•Touch Of Mink		U-I
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
Two Way Stretch	A2	For.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
•Underwater City, The		Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Violent Summer, The		For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side		Col.
•War Hunt		UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
White Christmas—RE	A1	Par.
White Warrior, The	A2	WB
•Who's Got The Action		Par.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young One, The	A3	Misc.
Young Savages, The	A2	UA

Z

Zotzl		Col.

COMING FEATURES IN ORDER OF RELEASE

HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
LOVERS MUST LEARN—(TC)—Troy Donahue, Suzanne Pleshette
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-1-61)—Spectacle programmer for action spots—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-1)—Another nudist colony exposition—Brenner
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Braz—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—48672 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
ROCKET ATTACK U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and artspots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sorid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Phillippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley. Int
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly Interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BREATHLESS—D-89-m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
CHEATERS, THE—D-117m.—Pascale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teen-agers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

DAS DRIEMAEDERLHAUS—DMU-102m.—(AgfaColor)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic

HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental

QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Rochemont

ROSES FOR THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining Import—Titles—Casino

JAPANESE

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art houses—Janus.

FATE OF A MAN—D-101m.—Sergei Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli Import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting Import for art spots—English titles—Janus

ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of misceginatlon and mystery—Dubbed In English—Atlantis

FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental

GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis

LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor

MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental

MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon

NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art, specialty spots—English titles—Lux

ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching Import—Dubbed In English—President

TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy

VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting Import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus

SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman Import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimer Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Jan.
	George Raft Story	Dec.
6016	Herod The Great	Dec.

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.

Buena Vista

Babes in Toyland	Dec.
Pinocchio—RE	Feb.
Moon Pilot	April

Columbia

517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tongs	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
	Mysterious Island	Dec.
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'Clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
	Sail A Crooked Ship	Dec.
	Hellions	Jan.
	Mysterious Island	Dec.
615	Scream Of Fear	Sept.
	Advise And Consent	Jan.
	Underwater City	Jan.
	Walk On The Wild Side	Feb.
	Only Two Can Play	Feb.
	Five Finger Exercise	Mar.
	Best Of Enemies	Mar

MGM

105	Gorge	Jan.
107	Magic Boy	
108	Cimarron	Dec.
109	The Village Of The Damned	Jan.
110	Where The Boys Are	Dec.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Aladin	Dec.
	The Four Horsemen Of The Apocalypse	Jan.
207	The Light On The Piazza	Feb.
211	All Faw Down	Feb.
	A Very Private Affair	Mar.
	The Horizontal Lieutenant	Mar.
	Sweet Bird Of Youth	Mar.
60	Ben Hur	

PARAMOUNT

6004	The Savage Innocents	Feb.
6007	Cinder Fella	Dec.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Dec.
6108	Hey, Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	

20th-Fox

037	Legions Of The Nile	Dec.
050	Tess Of The Storm Country	Feb.
054	The Wizard Of Baghdad	Dec.
056	Flaming Star	Jan.
101	Marriage-Go-Round	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fiercest Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
	Swinging Along	Feb.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
	Bachelor Flat	Jan.
	Madison Avenue	Jan.
	Tender Is The Night	Feb.
	Satan Never Sleeps	Mar.
	Woman Hunt	Mar.

United Artists

6018	Cage Of Evil	July
6019	By Love Possessed	Dec.
6029	Police Dog Story	Dec.
6101	Exodus	Jan.
6102	Five Guns To Tombstone	Jan.
6104	The Fasts Of Life	Feb.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Mar.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	April
6115	The Minotaur	June
6116	When The Clock Strikes	May
6117	Revolt Of The Slaves	June
6118	Last Time I Saw Archie	July
6120	Naked Edge	July
6121	The Cat Burglar	Aug.
6122	You Have To Run Fast	Aug.
6125	Goodbye Again	Oct.
6126	Teen-Age Millionaire	Aug.
6127	Boy Who Caught A Crook	Sept.
6128	The Young Doctors	Oct.
6131	Paris Blues	Oct.
6130	Secret Of Deep Harbor	
6132	The Great War	Oct.
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Nov.
	Dead To The World	Nov.
	X-15	Oct.
	West Side Story (Road Show)	Dec.
	One, Two, Three	Dec.
	Pocketful Of Miracles	Dec.
	Judgment At Nuremberg (Road Show)	Jan.
	The Happy Thieves	Jan.
	Saintly Sinners	Jan.
	Mary Had A Little	Feb.
	One, Two, Three	Feb.
	Deadly Duo	Feb.
	Cold Wind In August	Feb.
	Sergeants 3	Feb.

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
	The Sergeant Was A Lady	Nov.
	Back Street	Nov.
	Flower Drum Song	Dec.
	Spartacus	Feb.
	Lover Come Back	Mar
	Desert Patrol	Mar.
	The Outsider	April
	Nearly A Nasty Accident	April
	Cape Fear	May

Warners

003	The Sins Of Rachel Cade	April
006R	Miracle Of Our Lady Of Fatima, The—RE	
007	The Sundowners	Dec.
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	Feb
159	Roman Spring Of Mrs. Stone	Jan
	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
160	The Couch	Mar
161	Malaga	Mar.

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JANUARY 24, 1962 | Volume 67 | Number 6

IN THREE SECTIONS • THIS IS SECTION ONE



A. R. Boyd, 85, dean of theatrical exhibition in the Philadelphia exchange territory, and still active in the management of the circuit that bears his name, believes in business "on a handshake." (Story on page 8)

ACE Supports Skouras Drive

(See Page 7)

Commonwealth Buys Four Nebr. Houses

(See Page 10)

NO TIME FOR GLAMOR . . . see editorial—page 5



"UNIVERSAL HAS A WINNER ALL THE WAY!"

—Motion Picture Herald

"TOP FUN! GEARED FOR BIG BOXOFFICE! In sure-fire class! 'Pillow Talk' all over again!"

—Hollywood Reporter

"LAUGH-RIOT WITH BUILT-IN AUDIENCE APPEAL and that means business of BLOCK-BUSTER PROPORTIONS!" *—Boxoffice*

"A SURE POPULAR WINNER! Bursting at the seams with mirth!

THE PICTURE WITH

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STANLEY-WARNER
BEVERLY HILLS

EXHIBITOR ALIKE!" —*Motion Picture Daily*

"MUCH FUNNIER THAN 'PILLOW TALK'!"

—*Los Angeles Times*

"THE KIND OF PICTURE WE NEED!
So whatever you do, DON'T MISS IT!"

—*Los Angeles Examiner*

"THAT CERTAIN MAGIC WHICH SPELLS BOXOFFICE SUCCESS!"

—*Los Angeles Herald & Express*



Those "PILLOW TALK" playmates are at it again!



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"Lover Come Back" in Eastman COLOR

co-starring EDIE ADAMS · JACK OAKIE · JACK KRUSCHEN

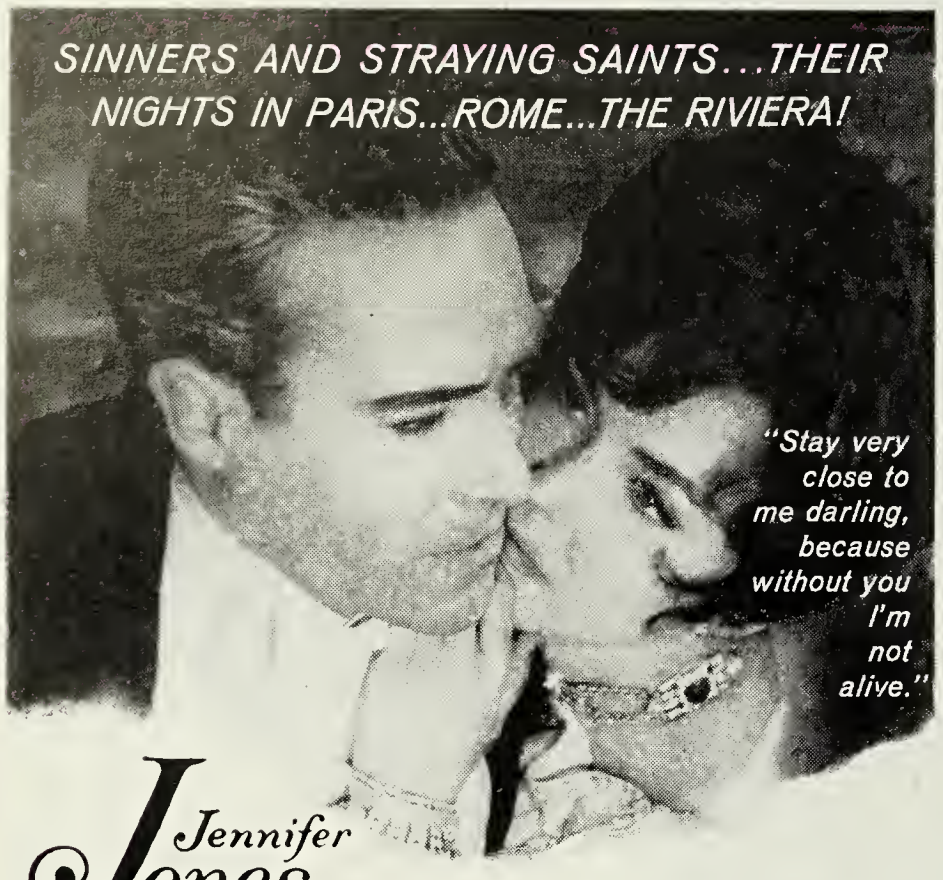
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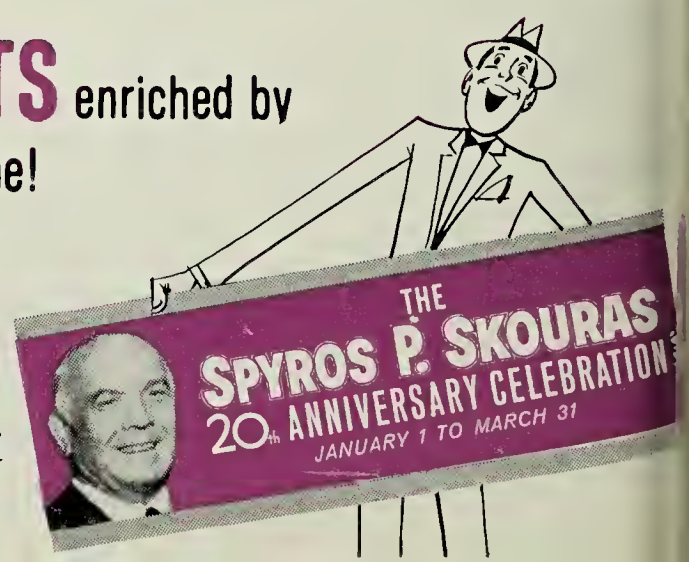
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MEMBER AUDIT BUREAU OF CIRCULATIONS

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JANUARY 24, 1962



NO TIME FOR GLAMOR

THERE ARE THOSE who say the reason for the decline of the motion picture industry in recent years is the fact that the Hollywood personality has lost his (or her) glamor. This raises a few interesting questions and permits some wry speculations.

It appears in recent years that we have allowed to develop in this industry a new kind of motion picture star. This is the actor or actress who is no longer willing to act alone. He or she must also be the final business brain behind each screen effort.

So we see actors forming their own production companies, heading up their own advertising and publicity teams, insisting on approval of other players in the film—in short stepping into all areas previously handled by the production and distribution arms of the industry. It's not easy to do all this and stay glamorous as well.

Certainly an agent has the right to seek the best deal possible for his client, and some of the recent deals set for actors and actresses are fabulous, to say the least. After all, the film company in question ean always say no.

But when the performer also insists on having the final say in matters of selling the completed film, approving the advertising (in some eases creating it), and even deciding where and when "new faces" can appear in their films, this industry has embarked on a dangerous road indeed.

A recent example of sueh a situation was Paramount's experience with Marlon Brando in the production and distribution of "ONE-EYED JACKS." This western adventure had a lot going for it—top name talent, colorful production, and a host of other assets. However, because the actor insisted on making certain production and advertising decisions, it had a great deal of trouble getting off the ground at the boxoffice. This has happened to many other companies as well.

Mr. Brando has since admitted that the production could have been handled better, and Paramount's experience points up the problem sharply. Admittedly, star-owned companies are responsible for good pictures as well as mediocre ones. But the fact remains that an experienced and talented advertising executive or distributor is as important in the selling of a film to theatreman and public as the actor is in getting the excitement on film in the first place. Each is an expert in his own field, and the best results are attained when this team works together with a maximum of efficiency and a minimum of friction. Admittedly, "One Eyed Jacks" was a negative title and difficult to merchandise.

When one of the members of the team begins to encroach on production, sales, and merchandising, which are out of his line, the film in question is headed for trouble. We have a goodly number of sales and merchandising experts in this business.

After all, imagine the horror if the shoe were on the other foot—if the industry's top executives insisted on their chance in front of the cameras. Can't you see the marquee, "Merchandising Magic," starring Sandy Abrahams, Razz Goldstein, Paul Lazarus, Abe Schneider, Jonus Rosenfield, Bob Ferguson, Howard Strickling, Clark Ramsay, Bob Mochrie, Si Seadler, Jerry Pickman, George Weltner, Martin Davis, Herb Steinberg, Freddy Goldberg, Jim Velde, Dick Lederer, Ben Kalmenson, Dave Lipton, Phil Gerard, Hi Martin, Glenn Norris, Charlie Einfeld, and Max Youngstein. What an all star cast. Fine and noble men all, but hardly the matinee idol type; anymore than actors are advertising experts. It's ridiculous and impossible.

About the only film company that has no trouble with its top star is Buena Vista, and that's because Mickey Mouse is smart enough to stay out of sales negotiations for his films.

Besides, when the actors are content to act again, and leave the business affairs to the businessmen, they'll have lots more time to be glamorous.

ORDERLY RELEASE—A NECESSITY

JUST A FEW short weeks ago—November and December to be exact—the top subject for dicussion wherever theatremen gathered was the product shortage. The lack of quality films was a constant headache to exhibitors everywhere.

Unfortunately, we are willing to bet a good cigar that the same story will be repeated during May and June. Pictures will be played long after they have exhausted their potential simply because there is nothing on the horizon to follow them.

Now, however, the situation is exactly the opposite. There are more good pictures waiting for dates than we can remember in the past several years.

It seems that, like it or not, distribution has its eye on holiday engagements. This concentration is affecting the national gross due to the fact that not enough good pictures are available when strangling theatres need them desperately.

The public isn't stupid. They are primed to wait for the good holiday shows, and theatre grosses over the long run must suffer. After all, if we convince our customers that the good shows are saved for the holidays, they may well lose interest in the movies completely except for such holiday periods.

What happens during the "feast" period we are in right now? First, pictures are rushed through their playdates because a backlog exists behind them. They don't get the attention and time that they could get if distribution paid more than lip service to the concept of orderly release. This is a concept that many in our industry, led by Ed Hyman of American Broadcasting-Paramount Theatres, have been stressing for a long time.

There are many ills in our industry, but this is certainly among the most urgent. Distribution must do more constructive thinking on the subject and take more constructive action to assist exhibition in finding a solution.

Hanging in the balance is the very existence of thousands of theatres. Certainly, no one wants to see the list of closed theatres increase. It is already far too long. Orderly release is not a luxury; it is a necessity.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Ann Eileen Delaney was married to **James Leonard Shanahan** at The Lady Chapel of Saint Patrick's Cathedral. **Ernest Emerling** escorted the bride, who had her sister as her only attendant. Shanahan is public relations director of Loew's Hotels, Inc.

Barbara Ellen Livingston, daughter of **Milton Livingston**, Universal home office publicist, press, and magazine contact, and **Beatrice Livingston**, Variety Club Tent 35 secretary, was married at the Young Israel of Concourse Synagogue in the Bronx to **Paul Shohet**, Middletown, N. Y. She expects to graduate from Fairleigh Dickinson University, Teaneck, N. J., in June. The groom is associated with the Grand Way Division of Grand Union. He is a graduate of the Wharton School of Finance and Commerce of the University of Pennsylvania.

Obituaries

George S. Gullette, 78, operator of the Sight and Sound Studios, New York, and Atlas Sound Studios, died. Gullette, who established the first independent sound studios in the east, is survived by his widow, a brother, and a sister.

Kenneth MacKenna, 62, studio editorial director for MGM for many years until he returned to the legitimate theatre stage in 1959, died. He also appeared in and directed many films in the 20's and 30's. He is survived by his second wife, his mother, and a brother.

Snub Pollard, 72, who appeared in nearly 500 slapstick comedies from 1914 well into the 1920's, most of them one and two reelers, died recently. He was one of **Mack Sennett's** original Keystone Kops.

Max Roth, Capitol Film Company, known as the dean of Chicago film row, died at the age of 65 in Michael Reese Hospital. Survivors include his wife and a married daughter.

Earl Schenck, 72, former silent film player, author, and lecturer, died in Tahiti, where he had lived for the past 25 years. He was a native of Columbus, Ohio.

Walter E. Tebbetts, for 53 years owner, operator, and manager of some of Portland's finest suburban and first-run theatres, including the million dollar Oriental, built in 1929, died after a brief illness in St. Vincent Hospital, Portland, Ore. Born in Beatrice, Neb., he came to Portland in 1909. He was a past president of the Oregon chapter of Theatre Owners of America, and is survived by his widow.

NCA Plans Convention

MINNEAPOLIS—The first annual convention of North Central Allied Independent Theatre Owners since the unit went inactive some four years ago will take place March 13 at the Nicolet Hotel here.

The convention was to have been held on Jan. 13, but was postponed according to Benjamin Berger, chairman of the board, on the possibility that Lee Loevenger, head, anti-trust division of the Department of Justice, will be available to appear at the conclave.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 22

Obscenity Conviction Upheld By Court

COLUMBUS, O.—"The Lovers" was ruled obscene by the Ohio Supreme Court in a decision upholding a state law against knowingly possessing obscene literature and motion picture films.

The state's highest court affirmed the conviction of Nico Jacobellis, manager of a Cleveland Heights art theatre, for showing the imported film.

In another case, the high court declared unconstitutional the state law which makes it a misdemeanor to possess obscene literature or film without knowledge of obscenity.

The court reversed the conviction of Allen S. Warth, manager of the Art Theatre, Dayton, who was charged under the misdemeanor statute. In Jacobellis' case, the manager was charged under the law that provides "no person shall knowingly exhibit or have in his possession or under his control an obscene, lewd or lascivious motion picture film."

Warth was convicted in the low courts under a law making it a misdemeanor to possess an obscene film without reference to knowledge or the element of knowledge on the part of the accused as to its obscenity.

Jacobellis, who had maintained the law under which he was prosecuted is "too vague," had been fined $2000 in Cuyahoga County Common Pleas Court. Warth was sentenced to 30 days in jail and fined $1000. The jail sentence and $500 of the fine were suspended in Dayton Municipal Court.

As to the sufficiency of the evidence in the Jacobellis case, Judge William D. Radcliff of the 4th Appellate District, sitting on the Supreme Court by assignment, said:

"To me, 'The Lovers' was 87 minutes of boredom induced by the vapid drivel appearing on the screen and three minutes of complete revulsion duing the showing of an act of perverted obscenity. 'The Lovers' was not hard-core pornography, that is, filth for filth's sake. It was worse. It was filth for money's sake."



On the set of Darryl F. Zanuck's production, "The Longest Day," on location in France, are left to right, Peter G. Levathes, 20th-Fox executive vice-president in charge of production; Spyros P. Skouras, president of 20th; Darryl F. Zanuck, producer; and Bernhard Wicke, director of the film's German portion.

BROADWAY GROSSES

Hard Tickets Lead Way

NEW YORK—The Paramount, Rivoli, and RKO Palace led the grossers in the Broadway first-run parade last weekend.

"TENDER IS THE NIGHT" (20th-Fox). Paramount claimed $46,000 for the opening session.

"A MAJORITY OF ONE" (Warners). Radio City Music Hall, with stage show, announced $98,000 for Thursday through Sunday, and $145,000 for the second week.

"THE ROMAN SPRING OF MRS. STONE" (Warners). Capitol claimed $19,500 for the fourth week.

"KING OF KINGS" (MGM). Loew's State stated the 15th week reached $43,000.

"EL CID" (Allied Artists). Warner did $34,000 on the sixth week.

"POCKETFUL OF MIRACLES" (United Artists). Victoria stated the fifth week was $13,000.

"ONE-TWO-THREE" (United Artists). Astor garnered $26,000 on the fifth week.

"BACHELOR FLAT" (20th-Fox). Forum reported $9,000 for the second week.

"THE INNOCENTS" (20th-Fox). Criterion did $13,000 on the fourth week.

"WEST SIDE STORY" (United Artists). Rivoli did $43,000 on the 14th road show week.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace claimed $37,000 for the fifth week.

The opinion pointed out there was no inconsistency between the decisions in the two cases involving the same film, because charges were filed under different sections of the law.

As a result of the Ohio Supreme Court ruling, five cases against Edward Eads, manager of the Far Hills theatre, Oakwood, are being thrown out of court. Francis McDaniel, Oakwood prosecutor, said he will not continue the cases. Eads was convicted in Dayton Municipal Court for showing the movies "Sins of Youth" and "The Immoral Mr. Teas." He had appealed both convictions. Fines and sentences were being held in abeyance. Three other cases against Eads were pending for showings at the Far Hills of three other films.

Disney Report Wows 'Em

HOLLYWOOD—Roy O. Disney, president Walt Disney Productions, announced that the company, with domestic subsidiaries enjoyed a consolidated net profit of $4,465,486, or $2.75 per share, after taxes, in the fiscal year ended September 30, 1961. This is in contrast to the previous year's net loss of $1,342,037, or 83 cents a share.

Gross income was $70,247,772, compared to the 1960 figure of $50,930,984. Film rentals rose to $41,159,729, an increase of $18,229,98

ACE Committee Backs Skouras Drive

Frisch To Head Group Through 1962; Shorts Project, SPG Meetings, Pay-TV Also Discussed

NEW YORK—Praising Spyros Skouras, president of 20th-Fox, for his contributions to the industry during two generations, the ACE executive committee voted unanimously to urge exhibitors throughout the country to show their appreciation of Skouras' leadership by playing 20th-Fox films wherever possible, and particularly during the Spyros P. Skouras 20th Anniversary Drive. Signers of the resolution, representing the country's leading theatres, include Max A Cohen, Irving Dollinger, S. H. Fabian, Marshall Fine, William Forman, Emanuel Frisch, Harry Mandel, Albert M. Pickus, Sumner Redstone, Leslie Schwartz, John H. Stembler, and Lawrence A. Tisch.

Skouras was described as "a world leader, a man of imagination, prophetic vision, and rare business courage."

In other committee business, Emanuel Frisch was reelected chairman of ACE to continue in office through 1962.

A short subjects project, Children's Library of Films, pay tv, meetings with the Screen Producers Guild, and ACE Films were other subjects reported on and discussed.

S. H. Fabian, chairman, ACE committee to increase motion picture production, told the committee that A.C.E. Films, Inc. is a company "in being" and stated that the company was "making progress" toward consummating its aims.

Harry Mandel stated that work was now going forward on four short subjects with public relations value for the entire industry. Details will be announced as they progress, Mandel reported.

William Foran, SCATOA, said that a subcommittee of ACE consisting of Roy Cooper and himself had met with a sub-committee of the Screen Producers Guild in California recently. SPG was represented by Walter Mirisch and Frank Rosenberg. There also was discussed a plan for the promotion of "new faces" throughout the industry.

Forman also told the committee that an industry-wide public relations campaign, originally talked about in California in an earlier SPG-ACE meeting, would be assigned to COMPO, as quickly as possible.

The possible re-establishment of a Children's Library of Films was reported on by Harry Goldberg, who told the group about meetings with the MPAA sales managers' committee and with individual sales managers to discuss and promote the project.

UA Names Auerbach

NEW YORK — Arnold Picker, executive vice-president of United Artists Corporation, announced the appointment of Norbert T. Auerbach as Continental sales manager, with headquarters in Paris, France.

For many years Auerbach held various sales positions in the Continental division of Columbia International Films Corporation, and was managing director for Europe and the Middle East for three years before leaving that position to go into independent production in late 1960.

In his new capacity, Auerbach will work under Eric Pleskow, United Artists' Continental manager.

Deneau Quits Paramount Sales Department Post

NEW YORK—Sidney G. Deneau has resigned as vice-president and assistant general sales manager of Paramount Film Distributing Corporation.

Deneau had been associated with Paramount for the past eight and one-half years, and was previously vice-president and general sales manager of the Selznick Releasing Organization. Prior to that appointment, he was general sales manager of the Schine Theatre Circuit.

States Film Service Expanded To Canada

PHILADELPHIA — States Film Service, currently handling shipping and back room exchange operations for exchanges in Cleveland, Cincinnati and Indianapolis, is setting up similar facilities in the six Canadian exchange cities, it is announced.



ADLEMAN

Stanley Adleman, son of Meyer Adleman, president of States, is in Toronto to work out details. It is planned to open States first service department in Toronto, then in the other five Canadian cities.

States has a 10,000 square foot warehouse in Indianapolis, handling everything for exchanges.

The firm recently completed a 12,000 square foot film depot in Cincinnati, and is negotiating for property near Cleveland's Film Row as the site of a similar structure.

Meyer Adleman has been in the industry for 43 years. He is president of the New Jersey Messenger Service, a film carrier, as well as of States Film Service, and is interested in several drive-in theatres. He is assisted by two sons, Edward and Stanley Adleman.

ATONJ Probes "Special" Pix

WESTMONT, N. J.—Allied Theatre Owners of New Jersey, at their annual membership meeting, created a three-man committee to "meet with an attorney to get a determination as to whether the film companies are handling their road-shows and 'special-handled' pictures in a manner which is legal," according to president William Infald.

The attorney was not identified, but it is reportedly not Edwin P. Rome, Philadelphia, who often handles ATONJ legal matters. It was said that future actions on this problem will depend on the findings of the attorney.

Wilbur Snaper is chairman of the committee, with Irving Dollinger and Richard Turteltaub completing the triumverate.

Chaplin Resigns UA Post

NEW YORK—James R. Velde, United Artists vice-president in charge of domestic sales, announced that Charles S. Chaplin, district manager of Canada, has resigned for personal reasons.

Chaplin, who had his headquarters in Toronto, joined UA in 1930. He will announce his future plans shortly.

N.Y. Solons Consider Classification Bills

ALBANY—The Joint Legislative Committee on the Publication and Dissemination of Offensive and Obscene Material here, in an announced attempt to "provide children with some degree of protection from the despoilers who peddle smut and to rearm enforcement officials with weapons against obscenity," have submitted five classification bills to the State Legislature.

Motion pictures are placed in the same position as sex and girly magazines and photographs, in that the main bill would stipulate that "a person who, with knowledge of its character or content, or having failed to reasonably inspect its character or content, sells or advertises for sale to any person under the age of 18 years, or who, while displaying the same for sale, permits any such person to examine any book, magazine, pamphlet, newspaper, story, paper, writing, card, packet, phonograph record, motion picture film, wire or tape recording, principally consisting of depictions of nude or semi-nude male or female figures posed or presented in a licentious manner, or dealing primarily with sex, and, with or without such depictions describing, showing, narrating, satirizing, advocating or otherwise portraying illicit or promiscuous or unnatural sexual acts, practices, or relationships, shall be guilty of a misdemeanor."

The committee resubmitted the 1961 bill proposing that the Motion Picture Division of the State Education Department be authorized to advise schools as to films deemed suitable for youth. Assemblyman Luigi Marano, Brooklyn, chairman of the committee, said, "Now that the motion picture industry has relaxed its voluntary code to permit the exhibition of motion pictures dealing with perversion, the need for such legislation is reemphasized."

A measure to amend Sec. 122 of the Education Law to allow the director of the Motion Picture Censorship Division, or local bureau officials authorized by the Regents, to classify as unfit for children, licensed films depicting drug addiction, sexual relationship and other scenes" contrary to the proper development of children subject to compulsory education," was submitted again as in 1961.

Another bill would require the finger-printing of those arrested on obscenity charges.

Obscenity Jury Dismissed

ABILENE, TEX.—A six-member City Corporation Court jury was dismissed here recently when they failed to reach a unanimous decision as to the obscenity of the film, "Not Tonight, Henry." The tally stood at four to two in favor of convicting Mrs. Kathryn Jacob, owner of a local drive-in, and three staff members for showing the allegedly obscene "Henry" film.

The film was viewed by the local Review Board and declared obscene. The city is expected to seek a new trial.

Churches Fight Bingo

ALBANY—The New York State Council of Churches has urged the State Legislature here to repeal the amendment to the State Constitution which makes Bingo legal when sponsored by churches, civic and social groups. The Council also asked that permission for churches to use "gambling games or devices" be removed.

Boston Metropolitan And Wilbur Sold To Hospital For $1,300,000

BOSTON—One of the biggest theatre sales, involving the big 4,310 seat Metropolitan film house and the Wilbur legit theatre, including an entire block in the Boston theatrical district, has been set. The Metropolitan, opened in 1925; the Wilbur, a 1,241 seat legit house; and the 14-story Metropolitan office building and parking lot were sold by ABC Paramount to the Pratt Clinic-New England Center Hospital for a reported $1,300,000 for the entire block.

Acceptance of the offer came from Paul P. Levin, director of real estate for AB-PT, and the hospital announced that necessary legal procedures were underway.

Several groups are now endeavoring to lease the Metropolitan for 10 years, the time segment the hospital says it will leave the film house undisturbed. Among them are Sack Theatres, E. M. Loew Theatres, and Blinstrub's night club.

"Currently we have no specific plans for the properties in question, Ralph Lowell, chairman of the hospital board, said in connection with the acquisition. "However, to have neglected to take advantage of the availability in the interest of foresight might have created planning difficulties at a later date." Conveyance of the property to the Center will occur as soon as all legal procedures are concluded, both parties announced. Purchase funds were made available by a group of trustees.

The new owners of the Wilbur legit house have no intention of razing it or of putting it to any other than its present use as a legit theatre, it was reported. The theatre is leased to Jujamcyn Amusement Corp., owners of the Colonial, Boston; St. James, New York; and Shubert, Philadelphia. It is understood the legit house has a seven year lease with Jujamcyn.

However there is no certainty as to what will happen to the Metropolitan film theatre. The house is one of the oldtime film palaces with all the trimmings.

It has a marble lobby staircase and gold knobs on the mezzanine. When the Metropolitan was opened in 1925, Adolphe Menjou was starred in "The King on Main Street" with Jack Holt, Billie Dove, Buster Collier, and Montagu Love. There was a 55 piece orchestra under the baton of Nathaniel Finston, former conductor of the Boston Grand Opera Company. There was a stage presentation by John Murray Anderson.

There were elevators to the gallery, gilt and gold all over. They had an orchestra pit in the theatre and played vaudeville, and musicals like "The Gay Divorcee." In 1931, the theatre was the scene of an incident which has gone down in show business history.

It was here that a grapefruit was thrown from the audience at the then "vagabond lover," Rudy Vallee. Today, the theatre where the grapefruit was thrown is sold and its future is uncertain. Rudy Vallee, however, is having his greatest success as star of the new Broadway musical comedy hit, "How to Succeed in Business Without Really Trying."

It is reported that if it should seem best to reconstruct the film house either for films or legit use, and if it can be done at reasonable cost, the hospital's planners would consider alterations. Several plans have been proposed; one would make two small theatres, splitting the big house in two. Another would convert it into a legit theatre similar to the 3,000 seat Fisher in Detroit, made from a film theatre. Another plan, which has some backing, is to make the film theatre into a 2,500-seat opera house.

Boston has had no opera house for five years, since the demolition of the Shubert owned opera house. The Metropolitan Opera has played since then each spring at the Metropolitan.



Examining the advertising for the American premiere of "Victim," are Budd Rogers, left, president of Pathe-America, distributors of the film; and Charles Moss, head of B. S. Moss Enterprises, operators of the theatre premiering the film February 5.

Herman Robbins Set As Pioneers Prexy

NEW YORK—Herman Robbins, chairman of the board, National Screen Service Corporation, was elected president of Motion Picture Pioneers, Inc., and the Foundation of the Motion Picture Pioneers—organizations of the founders and builders of the industry—at a meeting of its board.

Other officers elected at the meeting were vice-president, Marvin Kirsch, vice-president and associate publisher, Radio-Television Daily; treasurer, William German, president, W. J. German, Inc.; secretary, John O'Connor, vice-president, Universal-International.

Robbins is the fourth president to be elected during the 23 years of the Motion Picture Pioneers' existence. He succeeds Simon Fabian, president, Stanley Warner Theatres.

Motion Picture Pioneers was founded by the late Jack Cohn, who was its first president, and was succeeded by Ned E. Depinet, former president of RKO Pictures.

Robbins is vice-president and member of the executive committee, Will Rogers Memorial Hospital, and has been an active participant in various motion picture industry causes.

Columbia Ups Izzo

NEW YORK—Columbia Pictures has announced that Fred Izzo has been appointed director of purchasing for the company.

Izzo's promotion comes as a result of the transfer of Herbert L. Smith, who served in the purchasing department for many years, to the company's accessories department. Reason for the transfer was the increased volume of activity since the company took over the physical handling of its accessories, requiring additional executive supervision.

Izzo has been with Columbia since 1931.

Philadelphia Favorite, A. R. Boyd, Pioneer

PHILADELPHIA—If anyone were to take a poll of this territory in an attempt to determine its best-loved exhibitor, the vote would overwhelmingly single out the dean of them all, A. R. Boyd. Boyd, now 85, still actively operates a circuit of theatres bearing his name. Two days a week, he travels to keep an eye on his interests in upstate Pennsylvania.

Boyd goes back as far as the industry itself, having built or participated in the operation of most of the downtown Philadelphia first-run theatres. Such famous houses as the Boyd, Mastbaum, Stanley, Arcadia, and Palace, among others, bear his stamp. He was one of the original partners in the Stanley Corporation of America, later purchased by Warner Bros. Theatres to form the Stanley Warner Circuit.

All his life, he has made deals involving hundreds of thousands of dollars on a handshake, and the men with whom he does business know that Al Boyd's handshake binds him more firmly to his word than could any iron-clad document.

Currently active with Boyd in the management of his theatres is his friend and fellow industry pioneer, Frank Buhler. At every industry affair in Philadelphia (and Al Boyd doesn't miss many), the cheers when these two gentlemen are introduced are eloquent testimony to the warmth felt for them by their fellow industryites.

Al Boyd rose from a glass blower earning three dollars per week to the respected businessman and gentleman he is today on a simple business philosophy of fair dealing and personal integrity.

To put his philosophy into a single phrase, he says, "Everybody's got a heart. I don't care what color, religion, or nationality he is. When I go to sleep at night, I love everybody."

And everybody who knows him loves Al Boyd.

E-K Improves Facilities

ROCHESTER, N. Y.—Eastman Kodak Company will spend about $71,500,000 during 1962 for additions, replacements, and improvements in its U. S. facilities, it was announced by Thomas J. Hargrave, chairman, and William S. Vaughn, president.

The capital expenditure budget is slightly above the approximately $70 million expenditure last year.

"The capital budget program of recent years has enabled Kodak to maintain plants and equipment at a high level of efficiency, keep costs down, and product quality high," the Kodak officers noted in a statement. "The program has been important in introducing new and improved products, in meeting new and changing needs as they arise, both in foreign and domestic markets, and has helped the company progress at a better rate than the U. S. economy in general."

Censorship Tops Problems

NEW YORK—A survey conducted recently by the Value Line Investment showed that for Hollywood, "Censorship could spell disaster."

The survey said that it takes more than a "hayburner" to bring big audiences to the boxoffice today. With censorship, it continued, "the mere mechanics of obtaining necessary licenses would increase distribution costs," and if an appeal to a censor's decision resulted adversely, it would waste millions. "A deterioration of profits seems unavoidable under censorship."

WALT DISNEY'S

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Pinocchio

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BUENA VISTA'S **"Whale of a Show"** FOR A FUN-FILLED FEBRUARY and ALL of 1962!

U-I Sees Latin American Upturn, Backed By Top Films, Longer Runs

SAN JUAN, P.R.—Despite currency devaluation and fluctuating economic conditions in several countries and the absence of the sizable income from Cuba, Universal-International expects a marked increase in Latin American revenue during 1962, as well as a proportionately larger share of the combined film industry income from that area, Universal president Milton R. Rackmil told the assembled delegates at the conclusion of U-I's Latin American sales conference here.

Rackmil pointed to the current success of "Come September" and "The Last Sunset" in their current Central and South American openings as a further proof of the acceptance of U-I's policy of providing fewer productions but each one with "built-in factors practically guaranteeing longer runs at continued higher levels of business."

"This policy will be continued and magnified in the line-up of pictures which you will have for release in 1962," he continued and pointed to such productions as "Flower Drum Song," "Lover Come Back," "The Outsider," "That Touch of Mink," and "The Day The Earth Caught Fire" as films all calling for intensive individualized selling which would ultimately pay off in the final test of any picture—size of boxoffice grosses.

"We are confident that the inherent strength of our Golden Jubilee product, combined with the aggressive merchandising of our Latin American organization will more than overcome any operational difficulties in this area of the world and result in another outstanding year for U-I in Latin America," he concluded.

Foreign general manager Americo Aboaf commended the delegates on the gains they had won throughout Latin America during the past year. He underscored Rackmil's remarks upon the strength and staying power of U-I product, citing as an example the fact that "Come September" had been shown by U-I in such Latin American territories as Mexico, Panama, Peru, Puerto Rico, Trinidad and Venezuela and, in every instance, had not only topped the grosses set by "Pillow Talk" and "Operation Petticoat," but had also won longer playing time in the choice first-run theatres.

Aboaf also cited the case of "Spartacus" which is still continuing its exhibition career throughout the world. He pointed to the latest Latin American opening in seven Serrador houses in Sao Paulo, Brazil, in which the film set a new record high for the city, as another example of the continued vitality and international appeal of U-I product.

In signalling the start of the presidential sales drive honoring Rackmil and 50th anniversary celebration activities, Aboaf declared that U-I prestige which has been rapidly growing in the Latin American area, would hit a new high following the completion of the Golden Jubilee year.

Also present at the meetings and addressing the delegates were Ben M. Cohn, assistant foreign manager; Joseph I. Mazer, foreign department executive; and Al Lowe, Latin American supervisor.

T-L Stock Dividend Set

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a five percent stock dividend to be paid on April 2 to stockholders of record as of March 9.

Gov't Wins Injunction Against Lab Merger

HOLLYWOOD—Federal District Court Judge William Byrnes has issued an injunction stopping America Corporation's Pathe Laboratories subsidiary and Republic Corporation's Consolidated Film Industries from closing any of their film processing laboratories, and from merging their assets. The injunction was issued on application of the Justice Department.

The injunction also prohibits Republic from disposing of its holdings of America Corporation stock.

The Justice Department recently filed an antitrust suit against the two companies, for which a trial date still has to be set by the court.

IFIDA Awards Presented

NEW YORK—The Independent Film Importers and Distributors of America presented four new awards for foreign motion pictures at their first Joseph Burstyn Award Dinner at the Astor here.

The ninth annual Burstyn Award for the best foreign-language feature was presented to Astor Pictures' "La Dolce Vita."

The four new awards were: Best foreign short, George Arthur's "Praise of the Sea"; best foreign feature in English, Continental's "Saturday Night and Sunday Morning"; best dubbing, "Purple Noon"; and a special shorts award to Edward Kingsley of Kingsley International for the UNICEF short, "Kingdom of the Sun."

Exhib Loses Appeal Of Obscenity Verdict

COLUMBUS, O.—Franklin County Common Pleas Judge Joseph M. Harter upheld the Columbus Municipal Court conviction of Leroy Griffith, owner, Parsons Follies, for showing a "lascivious, indecent, immoral or impure" motion picture.

Judge Harter did not say whether he would have ruled the movie, "B Girl Rhapsody," immoral, but said he could not find that the Municipal Court judge returned a guilty verdict against the weight of evidence.

Judge Harter made his decision after a screening of the film. He overruled charges that the findings by the lower court were based on a defective affidavit, were based on an unconstitutional statute, that Griffith was denied a public trial, or that improper evidence was admitted.

Charges of the denial of a public trial were made because the movie was shown to the Municipal Court judge at Central High School auditorium and teachers were stationed at entrances to keep out pupils. Judge Harter said there was evidence that adults other than participants in the trial were admitted.

Mrs. Twyman Heads Workshop

NEW YORK—Margaret G. Twyman, director of the Community Relations Department, Motion Picture Association of America, served as chairman of the workshop on "Mass Media and the Family" at a conference on family living at the Arden House, Harriman, New York.

Representatives of 72 national organizations met to discuss informally all phases of family living, including recreation, civic responsibility, finance, welfare, and old age problems.

Participating in the "Mass Media and the Family" workshop were representatives of radio, tv, newspapers, and magazines.

Commonwealth Circuit Buys Four Nebraska Theatres From Ostenberg

KANSAS CITY—Commonwealth Theatres of Kansas City completed the purchase of The Midwest Realty and Amusement Company's four theatre properties in Scottsbluff and Gering, Nebr. Two drive-in theatres, the Bigger's Drive-In and Terry's Car-rena, were purchased this past fall. The investment in the properties is estimated at more than a half-million dollars.

W. H. Ostenberg, owner, Midwest, Bluffs, and Oto, in Scottsbluff, and the Grove, Gering, surrendered the theatres to Richard H. Orear, president, Commonwealth Theatres. Ostenberg entertained Commonwealth executives with a dinner in Scottsbluff following the sale. Twenty-eight business leaders in the community were invited to the dinner including Mayor William Nichols, Paul Harm, secretary, local Chamber of Commerce, and Floyd Wisner, managing editor, Star Herald Daily in Scottsbluff.

Commonwealth executives present for the occasion were Orear, M. B. Smith, vice-president in charge of advertising; "Doug" Lightner, general manager in charge of theatre operations in the field; and "Wally" Kemp, district manager for Commonwealth Theatres.

The sale of the four theatres ends a 40-year career for W. H. Ostenberg, believed to be the oldest active operating theatre owner in the Rocky Mountain High-Plains area. Ostenberg said in an address at the dinner, "I've long debated surrendering my theatres to a capable organization, and I firmly believe I've found that organization in the capable hands of Richard Orear, who is president of the most progressive theatre circuit I've ever run into in my time. I surrender the properties with the knowledge that Commonwealth will carry on in the highest tradition of show business, giving Scottsbluff and its trade territory the very best of the world of motion pictures!"

Ostenberg, native of Malmo, Nebr., started as an usher and ticket doorman at the Orpheum and the old Brandeis in Omaha. He also handled small parts in stage plays in the old Boyd in Omaha. During World War I he followed his father to the potash fields near Alliance, Nebr., and operated his first theatre at Hoffland for the potash workers. He moved to Scottsbluff in 1919. At present, he resides in La Jolla, Calif.

Commonwealth Theatres operates 96 theatres over a six-state area with headquarters in Kansas City, Mo.

William C. Boston, who joined Ostenberg as a manager in 1929, will assume the position of city manager for Commonwealth's new properties in Scottsbluff. He became general manager for Ostenberg in 1946. The new properties will be absorbed into Commonwealth's northern district, under the management of Kemp, district supervisor for Commonwealth, with headquarters in Grand Island, Nebr.

Broadway Salutes "Boccaccio" Display

NEW YORK—Broadway first-run theatres saluted the official activation of the spectacular sign heralding Joseph E. Levine's forthcoming three-act film, "Boccaccio '70," by blinking their marquee lights at the moment Sophia Loren pressed the button lighting up the three-story sign. Levine, president of Embassy Pictures, participated in the event with Miss Loren, who is one of the three stars of "Boccaccio '70."

Theatres taking part in the salute included the Astor, Capitol, Criterion, DeMille, Forum, Palace, Paramount, State, Victoria and Warner.

The sign is the largest triangular display on Broadway and the first of its kind ever to be used to herald a film.

Miss Loren, who stars with Anita Ekberg and Romy Schneider in "Boccaccio '70," was in New York to receive the New York Film Critics Circle Best Actress Award for her portrayal in Levine's "Two Women."

The spectacular, created by Douglas Leigh, features revolving murals of scenes from the film. The electrical display is located at the north-east corner of Broadway and 46th Street.

The 21-foot high murals, graphically illustrated on the sides of a triangular panel, rotate into place at 20-second intervals. They present representations of the picture's three stars, Sophia Loren, Anita Ekberg and Romy Schneider.

Complementing the revolving murals is a stationary rectangular panel fashioned out of black metal and set at the base of the "spectacular." It carries multi-colored neon indicating the title of the film and its principals. The display will be in full view of the estimated 1,000,000 persons who pass through Times Square each day.

Success Through "Art"

BALTIMORE—To the growing list of first run art theatres which have opened must be added the Avalon Art here. The Avalon Art, a former neighborhood theatre located in Baltimore's heavily populated northwest section, was recently taken over by Robert Hyatt, former advertising and public relations executive.

Hyatt redecorated the theatre and installed a new screen and plush carpeting. The theatre has an 860 seating capacity and its own 400 car parking lot adjoining it.

On Dec. 26, the Avalon reopened as an art theatre with Zenith's "The Green Mare." It grossed $4,000 the first week and $3,000 its second. Hyatt attributes this immediate success, which has amazed distributors and theatre owners alike, to his advertising background reflected in his fresh, new promotional approach. An example would be his third week campaign which consisted of a half page ad in the Sun papers and a two-color half page ad in the News Post.

Fox Promotes Kelley

NEW YORK—Henry Kelley has been named administrative assistant to Herbert Jaffey, newly appointed director of publicity, advertising, exploitation, public relations and sales promotion of 20th-Fox International and Inter-America Corporations.

Since coming to 20th-Fox 10 years ago, Kelley has served as editor of Spanish pressbooks and also worked on special product brochures and publicity and exploitation material. In addition to his new duties, he will continue as editor of all Spanish publicity.



The NEW YORK Scene

By Mel Konecoff

SOME THREE HUNDRED Variety Club members gathered in the Grand Ballroom of the Hotel Astor last week to witness the annual installation of officers of New York's Tent 35. Assisting with the ceremony was Colonel James Carreras, second assistant international chief barker, here on a visit from London. He recommended several moves calculated to improve the overall functioning of the organization, namely that international headquarters be established in New York and that a staff of paid administrators be named.

This would be in keeping, he thought, with the three million dollars that is raised annually for charitable purposes by the various tents throughout the world.

Said Carreras, "We're running a 1962 organization with 1932 rules and regulations."

Charles A. Alicoate, who was installed as the chief barker of the tent for a second term, assured Carreras that he would cooperate and support moves which would strengthen the Variety organization. Others installed were first assistant Jack Levin; second assistant Irving Dollinger; property master Robert K. Shapiro; dough guy Jack H. Hoffberg; canvassmen Bud Edele, Walt Framer, Salah Hassanein, Charles Smakwitz, George Waldman, and Harold Zeltner.

Donations were made at the affair to three of the heart projects of the tent when Max Kase, sports editor, New York Journal American, presented a check to the Nassau Philanthropic League for Orthopedically Handicapped Children on behalf of the Bill Corum Fund; to the Institute of Applied Biology's Dr. Emanuel Revici for his Cancer Control Research Foundation; and to Joey Adams, president of AGVA, for that association's juvenile youth fund.

Leon Bamberger won the tent's raffle drawing of a new car, while a color tv set went to Bob Rich and a hi-fi set went to L. McCardell of Houston, Texas. Ed Lachman, convention chairman, urged would-be attendees to get their reservations in for the May affair in Dublin.

Entertainment was provided by Milt Kamen. Al Kelly, and Billy Nelson and his band. Jack Levin was luncheon chairman, doing a most efficient job.

A NOTE ON CRITIQUES: Arthur Schlesinger, Jr., former Harvard professor now serving as special advisor to the President, has been film critic for SHOW MAGAZINE since the publication's inception a few months ago. Schlesinger's commitment to SHOW preceded his Presidential appointment and in no way conflicts with it, in his own opinion. However, just to make sure, Schlesinger queried the President by letter, stating that he was willing to relinquish his magazine position if JFK felt that his being a movie critic was not a proper activity.

Back came a tongue-in-cheek reply from JFK through his secretary, "The President says he thinks it's all right, so long as you never, never write anything critical of Peter Lawford.

Regarding the same Mr. Schlesinger, he all of a sudden wanted to see Universal's latest thriller, "The Day The Earth Caught Fire," and since he sees his films in the White House projection room, U-I people thought that perhaps the President might be looking on as well. It was a rough deal routing a print down by train in time to have it shown, and at the last minute they couldn't locate the print in the baggage room. Eventually, all was straightened out . After all this, it turned out that the President went away that weekend.

U-I is hopefully expecting that JFK will want to see it in the near future. Everyone else is expressing a desire to get a look at the picture that is an experience in the unusual.

HOT POPCORN NOTE: Art Vogel, Vogel Popcorn & Son, Hamburg, Iowa, advises that a truck shipment of 40,000 pounds of the stuff is missing as are the driver and the truck. So, if anyone gets an offer for some popcorn in bags labeled "Xtra-Pop" at lower than usual prices, he advised that it's hot. Advise Mr. Vogel at the above address, asks he.

DRINK NOTE: Everett Callow of the Cinerama family advises that the Casino in London where Cinerama is showing was granted a license to sell liquor on the premises. The manager said he will discourage drinking while the show is on, and he hopes that they will imbide only during intermission. No one will be allowed to take a drink into the auditorium, nor will the bar be open when the show ends. Opposition came from surrounding taverns and the temperance organization.

New extra profits angle? Hic.

India Market Growing

NEW YORK—India has long been recognized as a great potential market for American films. In the annual report on India prepared by Irving Maas, Motion Picture Export Association of America vice-president for the Far East, and Charles E. Egan, MPEAA representative headquartering in Bombay, it is indicated that substantial progress has been made in the past few years and that India is rapidly moving up and now is in fifth position among the Far Eastern markets for American motion pictures.

India's massive undertaking framed to bring a better standard of living to its millions was bound to be reflected by improvement in all industries, and the American motion picture industry was no exception. The demand for American films has been growing steadily and there are no evidences of any decline in audiences for many years to come.

Figures over the last two years prove the expanding nature of the market so far as American films are concerned. The increase in total billings in 1960 compared with 1959 was about 23 percent, and for the first nine months of 1961 returns had already exceeded those of all of the previous years by 18 percent with the three most profitable months from the motion picture attendance viewpoint still to come.

Managers feel that a liberalization of the present stringent rules handicapping the building of new cinemas is bound to come and that when it does India could become a major market.

The Government of India is interested in a wider market in the United States for the films produced in India.

Everywhere in the world... because it's on film!

Today—people everywhere "go to the movies"—to laugh and cry together . . . to "get out of the house," away from it all, into a world of illusion and make-believe, a world in which they're loved and beloved—conquerors, swashbucklers—anything, everything their hearts desire.

No wonder so much time, money, and materials is spent in making motion pictures more effective. Nor is it any wonder that this investment is so rewarding, or that the Eastman Technical Service is constantly engaged in helping the industry solve its questions of production, processing and projection.

Branches at strategic centers. Inquiries invited.

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East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

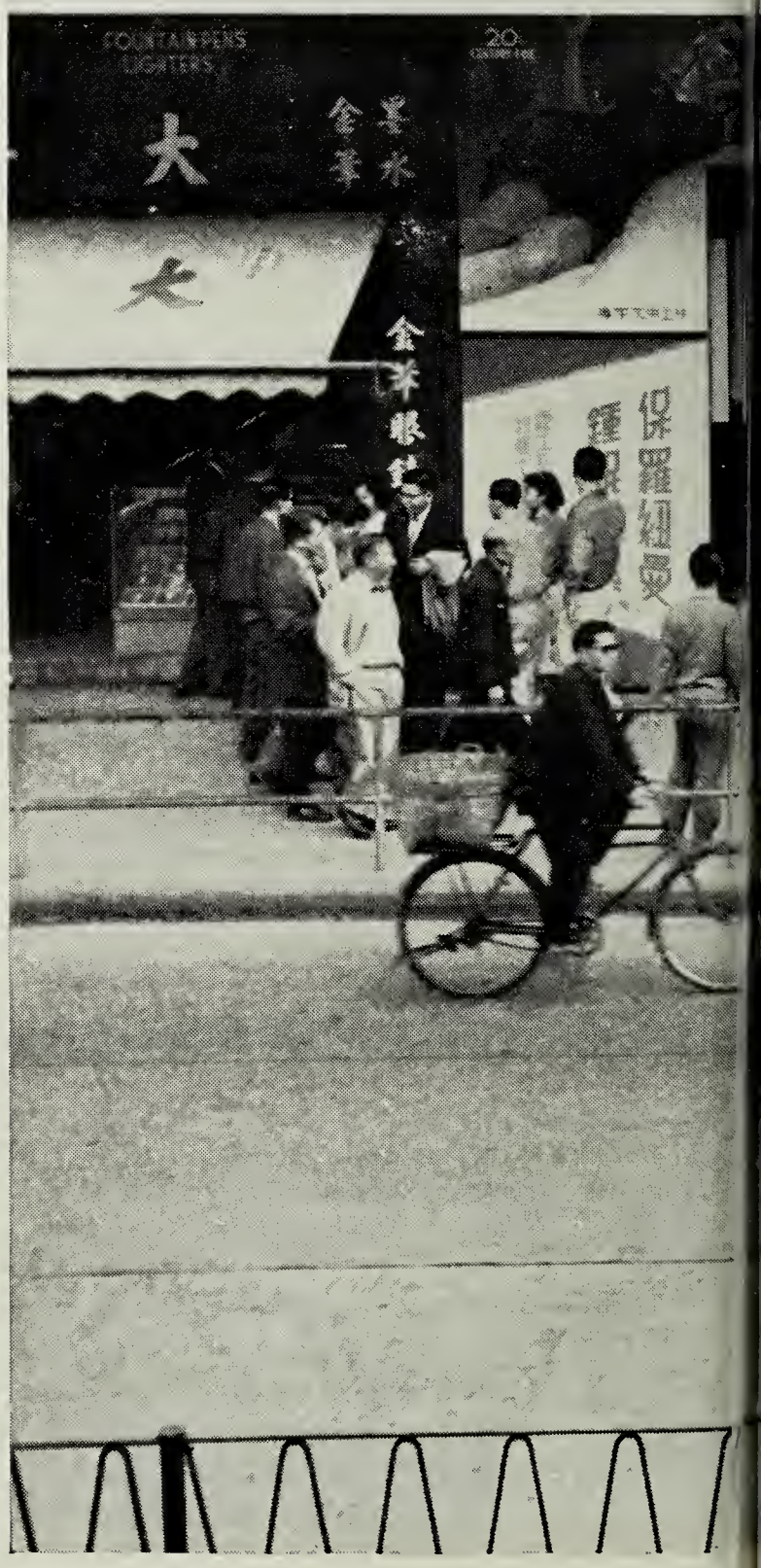
West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film,
W. J. German, Inc.

Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.








JOHN O'HARA'S
FROM THE TERRACE
PAUL NEWMAN · JOANNE WOODWARD
CinemaScope
20th CENTURY FOX
THE TERRACE
CinemaSCOPE
CROSS HERE



LONDON Observations

by Jock MacGregor

MAN WITH PROBABLY the most unenviable job—certainly in Film Row—during the week was British Lions Kenn Green. He organized the world premiere of Peter Sellers' "Only Two Can Play," and due to the post office go-slow protest at the wage freeze many tickets, though mailed seven days in advance, did not arrive in time—our bureau is about two miles from his office, and mine were delivered the following morning, which gives some idea of how chaotic things have become.

He must have been driven frantic checking the long and impressive guest list as to whether tickets had been received. In the end he had to set up an emergency bureau in the foyer of the Odeon, Marble Arch, with Rank's ever helpful assistant theatre controller and top seating expert Miss Smith to issue hundreds of duplicate passes.

They did a magnificent job and the show started bang on time. And what an enjoyable evening it proved to be. Though the studio buzz was that here was a winner, the extract on television had not encouraged me. Critics enthusiastically hailing it as an "adult comedy masterpiece" also put me on guard, but within seconds I found myself roaring with laughter.

Here we have Peter Sellers after his sojourn with the arty crafty in "The Millionairess" and "Topaze" back in the type of comedy role that made him an important box office name. He plays a Welsh librarian with a seven year itch. In this down to earth comedy about illicit romance the producers go—shall we say—beyond the kitchen sink for some of their laughs, and many who do not consider themselves prudes may think they go just a little too far. The British censor has given it the "X-Adults Only" certificate, and there is little doubt that the American art house clientele will make it a "must" even though some may find the Welsh accents a trifle disconcerting and hard to follow.

I DO WISH that more publicists would consider "press dates" and give longer notices of their bosses' visits to Amcrica. With the jet age, some are back in London before the story can appear. By the time this column appears, Nat Cohen will have checked out of the Hampshire House in New York and be well established at the Beverly Hills Hotel for his annual talks with James Nicholson and Samuel Arkoff of American International, whose pictures he distributes here through Anglo Amalgamated. Several co-production deals—the latest is "Night of the Eagles" in which Janet Blair stars—will be finalised. Nat plans to return by the polar route. Incidentally, Anglo's handling of AI's "The Pit and The Pendulum" has caused much comment and inspired radio and TV comics. The first person seeing it to die of fright is to receive £10,000($28,000). It is an excellent advertising gimmick. . . . The national papers are generally the prerogative of the distributors and the West End theatres as far as favorable publicity is concerned. In consequence I always get a kick out of seeing such breaks for myself instead of receiving them from the theatres concerned as I did when I was reading my Evening News recently. Roy Girdler, Odeon, Hemel Hempstead, got an excellent coverage for the special dog preview of "In the Doghouse" he had staged that morning as a boost for the run beginning later in the day. "Dogs of all shapes, breeds, and sizes queued patiently. . . . " the story ran. . . . I regard the British Film Academy as among the trade's least essential bodies. and always wince when I see its annual awards referred to as "Oscars" —a descriptive that is essentially the property of the Hollywood Academy. Now in A Sunday Pictorial interview. Heather Sears dismisses the worth of the British award—once again mistermed an 'Oscar'—in terms of stardom and bank balance as "Sweet Fanny Adams." She has made three films since winning it in 1957. . . . The film industry's efforts to keep films off tv through FIDO. and the actors strike against commercial tv resulted in peak week-end viewing time being given to the 1935 Nell Gwynn with Anna Neagel and the 1948 "My Sister and I." The BBC challenged with the vintage, "Fifth Chair" and "Swing Time."

CANADIAN Highlights

By Harry Allen, Jr.

THE MOTION PICTURE INDUSTRY was startled by news of the resignation of Charles S. Chaplin, Canadian general manager for United Artists. Chaplin cut an important niche with his work for the Canadian Motion Picture Industry Council of which he was a founding member. At 33, he was the youngest general manager of a film company in this country. Now 50, Chaplin was for 32 years with United Artists, having started as an office boy. Three years later, he was booker at the company's St. John, NB, branch, and two years later, its branch manager. In 1945, he was appointed general manager for UA in Canada after five years as its Montreal branch manager. Chaplin always found time to devote himself to aiding others. In St. John, he was president of the YMHA, and was one of the founders of the Junior Board of Trade in that city. During World War II, he was a film representative for the Free French Government, and set up the original arrangement for the distribution of UA French dubs in the Quebec market. He was on the advisory board of the Canadian Mental Health Association and for three years headed the motion picture section of the United Jewish Appeal, and for another three years headed industry's drive for the United Appeal Fund. Chaplin was chairman of the boxoffice promotion committee of the CMPIC, was that body's vice-chairman, then its chairman. He has been active in fund raising for the Will Rogers Hospital. In 1961, Chaplin received a certificate of appreciation from the advertising and publicity directors' committee of the MPEAA, for his conception and work on the Academy Award show. Chaplin expects to enter into his own business in the motion picture field. No successor will be appointed to Chaplin's job. Canada will be a part of the overall distribution picture of UA. The branches will report directly to New York. This is unique because no other company in Canada has dared this type of operation.

(Continued on page 16)

Screen Gems Acquires Audio-Visual Company

NEW YORK—Screen Gems, Inc., in its latest diversification move, acquired Cellomatic Corporation, audio-visual production and equipment firm, it was announced by A. Schneider, Screen Gems president, and Jerome Hyams, vice-president and general manager. Milton Rogin and Thomas Howell, president and executive vice-president respectively of Cellomatic, will continue, under long-term contracts, to head the division under the Screen Gems aegis.

"We have been interested in acquiring Cellomatic since Screen Gems' first annual stockholders meeting in November in which Cellomatic's equipment, techniques, and production know-how combined to make an extremely successful audio-visual presentation," states Hyams. "Cellomatic's equipment and techniques are now being used by networks and many local television stations, for sales and stockholder presentations by major corporations, for visual training by government and military departments, and as an educational medium by universities and industry. But despite this widespread acceptance, Cellomatic's potential market has barely been touched. We envision a substantial expansion of the division during the next 12 months."

The new division presently writes and produces complete audio-visual presentations for a long list of clients. Cellomatic also supplies its projection equipment and graphic arts services to the most advanced military and governmental installations.

Cellomatic equipment and personnel are used heavily in television with some 56 network and local shows in New York City alone being serviced by Screen Gems' newest division.

Milton Rogin and Thomas Howell organized Cellomatic in 1951 and in 1952 began research and development to design a projector for television use of maximum light output from a filament light source that would produce animation and optical effects from standard size color or black and white transparencies. The Cellomatic technique utilizes a composite, multiple-image projection principle. Animation effects are achieved by the movement and super-imposition of the projected image. Further development made it possible to project the animated picture perfectly on large screens in theatres and meeting halls. Cellomatic images can be telecast "live" or tansferred instantly to video tape or motion picture film.

"New techniques and the improvement of those now being used will be accelerated with Screen Gems' resources now available to us," notes Rogin. "Financial and sales aid are only part of the story. We also expect to draw upon the parent company's vast experience and creative man power."

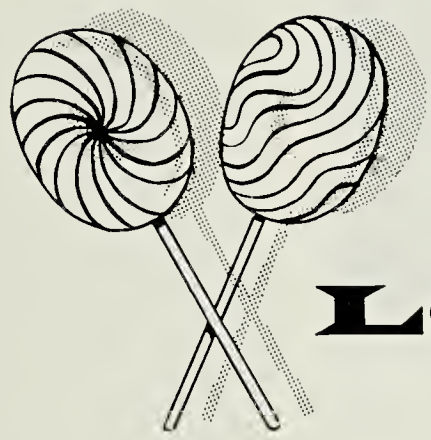
Co-Production Firm Set

NEW YORK—Motion picutre producer and director Marion Gering has just returned from Japan where, in Tokyo and on locations, he completed shooting a picture based on the book-of-the-month selection, "Meeting With Japan."

Enroute to the U.S., Gering stopped in Greece to confer with Alfa Studios, his partners, to finalize the starting date of "Accused." Shooting starts in April on the island of Santorini.

Gering and Alfa Studios have organized Alfa Productions. This company will be responsible for the co-production activities between Greece and all other countries.

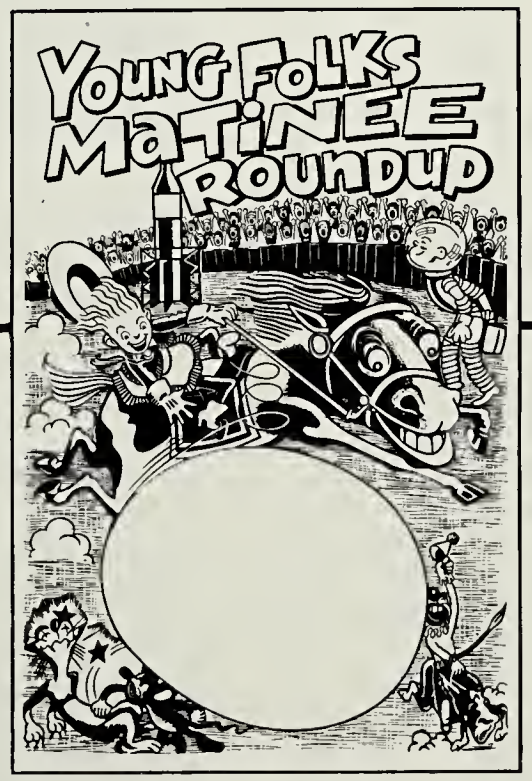
what about the.....



LOLLIPOP SET?

While you're trying to sweeten your Box Office receipts, don't forget the KIDDIES! They're starved for the kind of FUN you can give them in a KIDDIE SHOW...and they'll lay their enthusiasm on-the-line at your Box Office...if you'll SELL it to them! The Showmanship tools to do the job are available at any N.S.S. exchange...and TWO NEW, COLORFUL 40x60 DISPLAYS have been prepared to charm your young prospects! They're packed with color...loaded with FUN and jammed with SHOWMANSHIP! There's room for "sniping" your attractions...and they'll stand up for continued use...show after show! They'll set you back a measly $3.50 each...at a cost-per-show of less than the price of ONE ADMISSION! Why don't you order BOTH styles and really go after that KID business like you mean it!





National Screen Service
CORPORATION

Producer's Survey Draws TOA Warning

NEW YORK—Theatre Owners of America has advised newspapers to place a "so-called research project," being conducted by Leslie Stevens, producer of such recent "adult" films as "Private Property" and "Marriage-Go-Round," in what they call "proper publicity perspective."

According to TOA, Stevens, "under his own name as head of Daystar Productions," has written to small midwestern newspapers, "advising that Daystar has selected that town as a possible test city for a research project of 'critical importance to the motion picture industry.'"

Copies of newspapers received by TOA indicate that front-page and editorial attention has been given these three questions proposed by Stevens:

"Are the movies in danger of losing the mass audience because of the sex-and-violence subject matter being produced today?

"Or is there a genuine desire in this modern, realistic and frank world for the earthly, raw, unashamed film fare?

"In the light of the seeming confusion, is there still an audience for the intelligently produced family film?"

TOA said they "have alerted the Motion Picture Association of America to this 'research' project, and the MPAA in turn has relayed the information to its Advertising and Publicity Directors Committee on the east coast and the Association of Motion Picture Producers on the west coast."

TOA said they are informing their members of this project so they will be in a position to advise their community newspapers of Stevens' "past and current production activities and thus place this so-called research project in proper publicity perspective."

Exploiteers Boost "Lover"

NEW YORK—Following the successful pattern developed for the launching of "Flower Drum Song," Universal-International has assigned nine home office and field exploitation representatives to cover some 50 key situations on the advance promotion of "Lover Come Back" which is scheduled to open from coast to coast starting in mid-February, it was announced by Herman Kass, executive in charge of national exploitation.

These exploitation representatives are being sent into these cities as much as six weeks in advance of opening for special advance publicity and promotional activity. They will return later to the openings of the picture.

Brandt To Announce Major T-L Power Plan

NEW YORK—Richard P. Brandt, president of the entertainment division of Trans-Lux Corporation, will announce plans of major industry importance at a press conference and cocktail buffet, which will be held at the "21" Club on Jan. 25.

Guests will include officials from every division of Trans-Lux Corporation, as well as outstanding personalities from the entertainment field, who will participate in the Trans-Lux Power Plan for 1962—"Entertainment For Millions . . . Millions For Entertainment!"



Hugh M. Hefner, editor-publisher of Playboy magazine, left, at a meeting announcing that Columbia will produce the film "Playboy" with Tony Curtis starring as Hefner. Standing next to Curtis are Stan Margulies, producer for Curtleigh Productions, left, and Sol Schwartz, studio head.

Chi Tent Installs Crew

CHICAGO—Installation of newly elected officers and crew of Variety Club of Illinois, Tent 26, was scheduled to take place Jan. 22, in the Florentine Room of the Pick-Congress Hotel. Members who joined the club during 1961 were to be inducted in a mass initiation ceremony.

Jack Rose, property master, who was chairman of the committee in charge of arrangements, set Irv Kupcinet, Chicago Sun-Times columnist, as master of ceremonies.

Loew's Promotes Raporte

NEW YORK—The directors of Loew's Theatres, Inc., elected Arthur J. Raporte as vice-president in charge of real estate, it was announced by Laurence Alan Tisch, president and chairman of the board. Raporte, who joined Loew's in 1960 as real estate director, was previously supervising director of real estate for Laurence A. Wien & Associates.

Hamid Sets Goldman As Ad-Pub Director

ATLANTIC CITY—Jack Goldman, veteran Philadelphia motion picture and show business promotion executive, has been named advertising-publicity director for Hamid Enterprises.

In his new capacity, Goldman will direct advertising, publicity and promotion for Steel Pier in Atlantic City and the Hamid-Morton Circus, according to managing director George A. Hamid, Jr.

Goldman's headquarters will be on Steel Pier and he will make his home on a year-round basis in this seashore resort.

He was formerly employed as a Stanley Warner theatre manager in Philadelphia for more than 20 years, operating in that capacity the Grange, Victoria, and Keith's, among others.

For 15 years, Goldman also was a staff photographer for the Stanley Warner chain in Philadelphia, handling various promotions and visits of top motion picture stars to that city.

In addition, he has been in charge of overall exploitation for Allied Artists, Universal-International, and Buena Vista film studios during the last few years in the area extending from New York City to Washington, D.C.

"Comancheros" Honored

OKLAHOMA CITY—A repeat victory by John Wayne highlights the announcement of the 1961 Western Heritage Awards of the National Cowboy Hall of Fame and Western Heritage Center.

"The Comancheros," a 20th-Fox release, was declared the Outstanding Western Motion Picture of 1961 by a panel of judges from throughout the nation.

$30 Million Studio Started

ROME—Premier Amintore Fanfani recently took part in ceremonies marking the beginning of Dino De Laurentiis' $30,000,000 movie studio, which will include four sound stages and living space for 3,000 employees.

The Italian government is aiding the project, with partial tax exemption and financing of 60 percent of the construction cost.

CANADA (*continued from page 14*)

THE CASINO, Toronto, long known as a centre for burlesque and stage shows, has become a legitimate house, but hasn't lost its reputation as a center for Chinese films. Over 100 films have been brought in by the Chinese community for showing at the theatre over the past 10 years. Uniquely enough, because of political differences, two sides of the community have presented films in the city. The Temple Theatre, a mile or so from the Casino, has also been used as a showcase for Chinese films. The films, mostly made in China and some in San Francisco, were shown on Sundays by the Chinese societies for their membership. They were given permits for single showings by the Ontario Censor Board without charge. Vancouver, site of Canada's largest oriental community, also showed the films. When submitted to the censor, the films, as with all foreign-language ones, are accompanied by written English translations of the dialogue.

THE NATIONAL FILM BOARD, the Government-owned film producting unit, is pushing the sale or rental of one 60-minute film and five shorter ones, along with one reelers. Some have been seen over the Canadian Broadcasting Corp.'s TV network. The films being offered vary from a 60-minute subject on Courtship to a 13 minute black and white one-reeler on the signing of the Declaration of Human Rights. There is another on Canada's armed forces, another black and white on Canada's north, one on the discovery of insulin, and one on wrestling. . . . The 34-year-old Trent, Trenton, was described by the local paper as having "never looked better" after renovations and refurbishing. The house, formerly the Odeon, was re-opened by 20th Century Theatres when Odeon withdrew from Trenton. Plans were to leave communities with only the number of theatres they can support. Twentieth closed its own house, the Century, which leaves Trenton with one house. After 16 years at the Grand, Galt, Lyle Evans takes over as manager at the Trent. Meyer L. Axler, theatre operations' manager for 20th Century, supervised renovations with John Kurk, his aide. . . . With the possibility of a railway strike, members of the Ontario Motion Picture Theatres Association are to be notified regarding film delivery.

"How I Would Sell . . .

THE NOTORIOUS LANDLADY

Columbia Comedy "Whodunit" Features Trio Of Top Stars

An Exclusive **SHOWMANALYSIS** Prepared by—

E. J. CLUMB, General Manager
Greater Indianapolis Amusement Company, Indianapolis, Ind.



ABOUT THE AUTHOR • E. J. Clumb was born and raised in Wisconsin. He has been in the motion picture business from high school to the present day. Starting as a sign shop helper, he, in turn, was an usher, assistant manager, manager, theatre owner, and up to his present post in Indianapolis, with time out for service in World War II. He says that if he had to do it all over again, there is nothing that he would care to change. He believes it's the world's greatest business, and there is no business like show business. He spoke throughout the U.S. for MGM at their showmanship workshops, and later for Sindlinger's, the business analyst. In connection with both of these ventures, he worked in with the able Mike Simons, whom all remember as MGM's public relations head.

The showman of today has to be quick with his thoughts, fast with his promotion, and modern in the presentation of his campaign. Quality motion pictures are becoming more and more scarce as the months and years go by, as proven by our production calendars. So, when you have an opportunity to present and sell a picture of the quality of Columbia's "THE NOTORIOUS LANDLADY," with two fresh personalities like Kim Novak and Jack Lemmon, and a proven acceptable old timer in the person of Fred Astaire, you are fortunate.

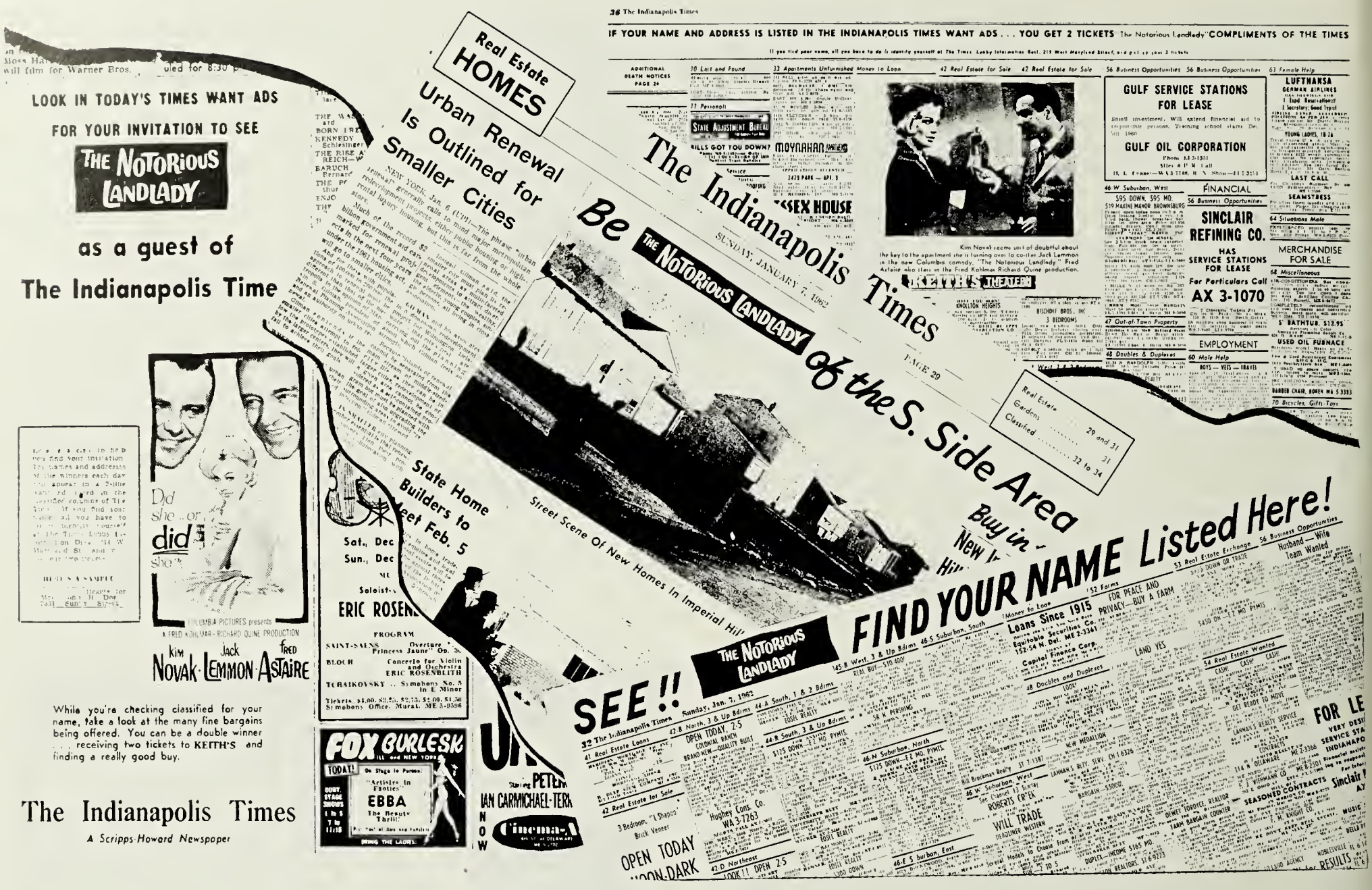
This provocative comedy borders somewhat on a "whodunit" to give it the proper spice, and it has all the ingredients needed to be a top flight motion picture—stars, story, and setting. All you have to do is sell it to the public and, selective as the public is, it will have to be sold properly. I would use the title, "THE NOTORIOUS LANDLADY," to sell it—it possesses something, it is intriguing, it has that question-asking quality.

Columbia has some excellent newspaper ads—some of the finest I have seen for a long, long time. They possess comedy and sex appeal (but in good taste). In all the ads used for pre-opening and opening, I would have the bathtub scene.



This would give an image to build upon, which is very important in the sale of tangibles or intangibles. I would use the teaser ads as follows. On the Sunday before a Thursday opening, use 204, which has the scintillating bathtub scene with Kim Novak and two excellent full heads of Lemmon and Astaire with a twinkle in their eye. It has a reverse on top and bottom which should seal off your ad from others on the theatre page—most of which are very confusing. Then, on Monday, go to the one-column with 104, and on Tuesday use 206. On Wednesday, for a "Starts Tomorrow" ad, use 302, incorporating the boxing glove ad with the bathtub scene, and you will have carried through your image to the buying public. I am a firm believer that if you stick to one theme and create an image, you are better off than if you are all over the lot using various ads, radio spots, and tv commercials, all with different approaches. You should take one theme, create your image, and live with it. I know that in most cases you will have success. On opening day, I would use 501 or 405, full faces of the stars, bathtub scene, and enough catch lines to make it interesting for anyone wanting to see this film.

PROVOCATIVE art of Kim Novak taking her first screen bath hints at a comedy mystery flavored with spice. This theme also carries through the colorful ad campaign.



This is a great movie to hang your hat on with the Classified Ad Section of your local newspaper, in conjunction with both their Apartment Rental Section and New Homes Section, which is one of the best read sections in the American newspaper today. Get your editor to give you a heading strip across the Apartments and Houses For Rent Section, with a picture break in the center of the page. The headline could read something like: "*SEE 'THE NOTORIOUS LANDLADY'—FIND YOUR NAME LISTED IN TODAY'S CLASSIFIED ADS,*" and get them to use Mat 2-A or still 22 for a picture of Kim Novak and Jack Lemmon. You can say, "*The Notorious Landlady rents her rooms via Classified Ads—You too can use this service with the same result.*" Get them to give you a header in the Real Estate Section like this: "*BE A NOTORIOUS LANDLADY OF THE SOUTHSIDE AREA,*" and have this particular area give you their 24 sheet board with copy such as: *YOU WILL BE A NOTORIOUS LANDLADY AND THE ENVY OF YOUR FRIENDS BY BUYING IN THIS SECTION.*" Place an easel in the model homes with appropriate copy, as above. It would be in good taste to give all ladies going through a model home on a certain Sunday a ticket for a special morning screening, to be called "The Notorious Landladies-To-Be." Serve coffee and doughnuts in this particularly cold weather. There are hundreds of things other than the few illustrated here that Classified Ad Managers or Home Builders will jump at to create readership or traffic through their model homes. They are hungry for ideas—just waiting for some showman to help them sell.

In the Fashion Section of the newspapers, Kim Novak fashions should be great copy, and you can use Kim Novak hairdoes for Beauty Salon ads. Also place teaser ads in this section. Arrange Photo Studios' "look-alike" contests.

In the selection of radio transcription spots, or if you should have to write your own, these should be pointed and sold to the ladies through women's programs such as the exercise

NEWSPAPER can be used in a host of ways off the theatre page to assist in your campaign for the picture. Illustrated here are a real estate tieup and a want ad section tieup and accompanying cooperative ad. This may well catch the eye of the "lost" audience.

programs that are the fad today, the local connoisseur with kitchen programs, the Helpful Household Hints programs, etc. These are the programs you should try to get, or buy adjacent to. It is the women who are listening at home that you want to get down to your theatres—they are the ones who make the decision as to the entertainment when they are asked out for an evening. And buy minute spots. I believe when you are selling a particular type of program—let's say an unknown—you need the minute to create the desire to see. Established roadshow attractions can use an identification 10-second spot to their advantage because of the tremendous local and national campaigns that have been put in motion for the want-to-see and must-see pictures. Other than that, I would advise minute transcriptions or longer if your station permits.

In selling on tv, in this case I feel your best buys are on nationally rated programs, unless you are in an area where one particular local program monopolizes the ratings. Other than this, I would say you may pay more and get less spots for your dollar, but you get the audienee, and this is the percentage you have to play—it will pay off. Television is only as good as the audience it can deliver.

I would again stress the same factors I did on your local level radio minute spots—sell them something—make them want to see. The promotion to which this picture lends itself is far reaching into the imagination of any showman, but when the imagination starts to work, the rest of the body must be motivated to *create* and to *do*. The best imaginations are wasted if the body is not put into action to carry out what the mind has stimulated it to do. Be a creator by being

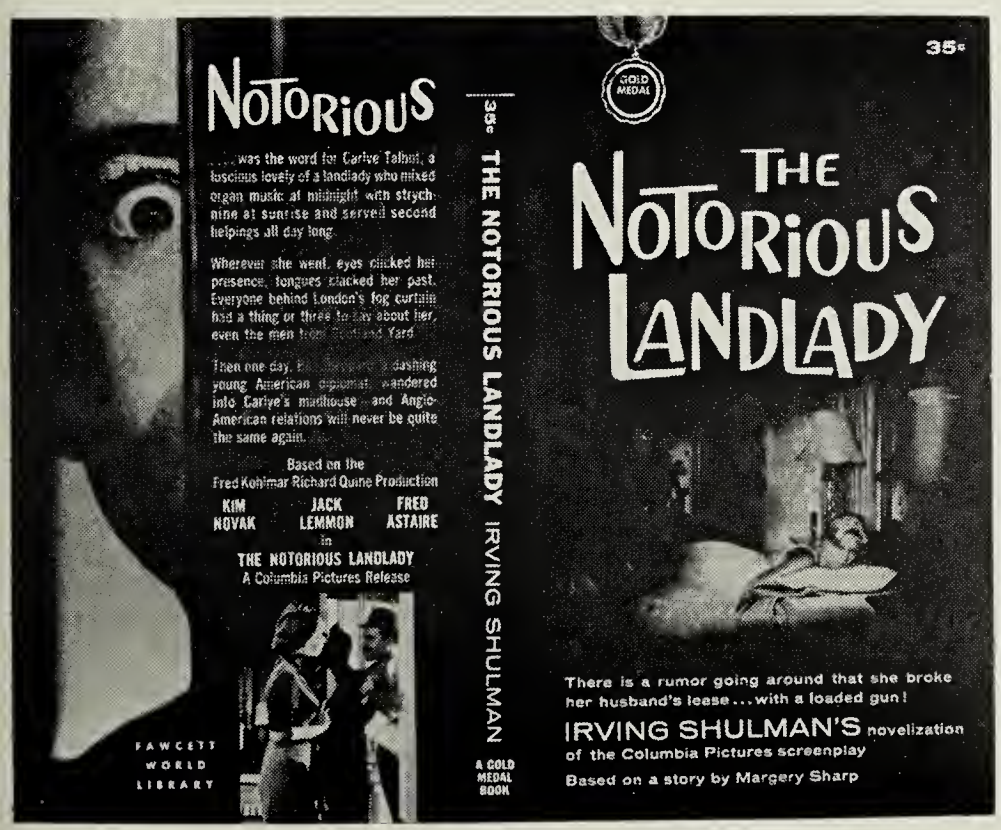
imaginative.

"THE NOTORIOUS LANDLADY" would be an excellent picture to work out with your Chamber of Commerce or Merchants Association. Put an attractive model on the street and have your local radio station tie in by giving clues as to what she looks like or what she is wearing, and the person walking up and identifying her by saying, "*Are you the Notorious Landlady?*" would be entitled to a pair of tickets to your theatre to see the picture. Have the merchants tie in by donating gifts to make it worthwhile as a downtown attraction.

Another promotion that could be used is to have a morning screening where you invite, through your rental agencies, a number of selected women from different areas in the city and have a big A-board saying that this is a private screening for the wonderful Notorious Landladies of your city, etc. This screening could be held in conjunction with the Real Estate Board, Classified Ad Managers, or any large rental organization.



ABOVE, Jack Lemmon gets the key from his "Notorious Landlady," Kim Novak, and opens a promotional tieup with his earlier success, "The Apartment." BELOW, a pocket-book tiein is a natural booster away from the theatre. RIGHT, this is the ad our author thinks could accompany opening day of the film. It's designed for laughs and to sell the potent cast.



Use the question, "*Who is the Notorious Landlady?*" as a panel discussion question on a local quiz program—it could be the one who has the largest apartment in the city, the one who may be secretary of the largest rental association, etc. Have a special night at your theatre with the Real Estate Board as your guests—every town has a Real Estate Board consisting of a given number of persons—and have a local news media cover the event.

Tie in with your leading hotel by selling them the idea of putting out posters in bus stations, railroad stations, travel points, etc., plugging the fact that it is "The Notorious Landlady" of that city—notorious for their fine food, lodging, and service. In turn, you print table tents to be placed in their dining rooms, convention facilities, and coffee shops. If your situation is smaller, tie up a number of restaurants and hotels in the city to plug it as a fine eating area or place to stay. Tailor it to fit your situation.

Get a used car dealer to have a woman set up housekeeping in one of their older model automobiles as a sort of marathon running from the start of the picture through its engagement. Set up your automobile in a very heavily trafficked area of your city, preferably a park or downtown traffic point—with the permission of the good fathers—paint this car in vivid colors and banner it, "*NOTORIOUS LANDLADY LOCKED INSIDE—WILL SHE BREAK THE MARATHON RECORD FOR LIVING IN A LOCKED AUTOMOBILE?*" The occupant will eat and sleep inside her self-imprisoning apartment. She surely will become the Notorious Landlady! Of course this would have to be done in an area where the weather conditions would not injure the health of the person doing the promotion.

Get a furniture dealer to build a so-called replica of the Notorious Landlady's apartment, and have a model set up housekeeping in the window for the run of the picture. The incentive would be gifts from the store and theatre to the model. Get a radio station to carry the program direct from the window (her apartment).

The above are just a few of the many things that can be used to promote this picture—not counting, of course, your wonderful paperback books, trailers on your screen, cross-plugging in your other theatres wherever possible, and having a clean theatre with excellent service and an attractive front—these are all needed to make any campaign a success or a showman great.

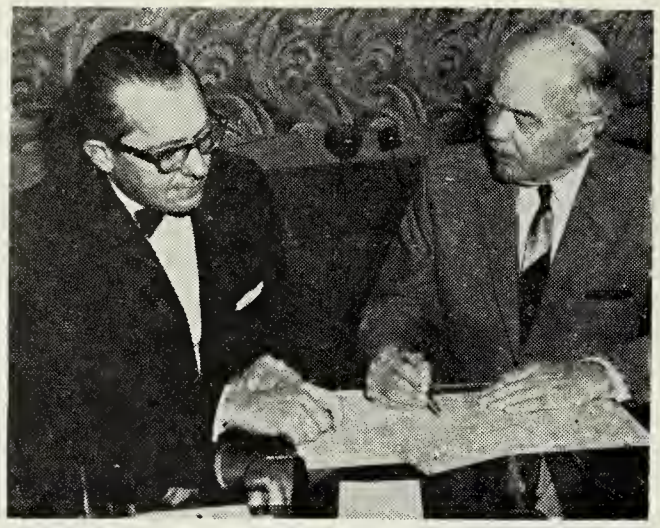


BOSTON

NEW HAMPSHIRE NEWS—Youth members of the First Congregational Church Pilgrim Fellowship attended a Saturday night show at the Scenic, Keene, in a group. . . . Scenic, Rochester, gave away a bicycle from the stage and also presented prizes in a yo-yo contest. . . . Contributions to the Heart Fund have been made in memory of Earl H. Griffen, 56, projectionist at the State, Manchester, who had also worked in other theatres in that city during the past 20 years. . . . Henry Ladie, Laconia, has retired as projectionist at the Colonial after 47 years' service. . . . Pine Land, Center Ossipee, gave away 5,000 trading stamps. . . . State, Nashua, has eliminated matinees except for weekends. . . . Strand, Farmington, has reopened with a new screen, projection booth, and seating arrangements. Owner-operator is Fred H. Tewksbury, who purchased the block from Mrs. Edna Young. . . . Regal, Franklin, has been redecorated and now advertises as "New Regal." . . . Jax Jr., Littleton, presented a free show for children through cooperation of the local VFW post.

BUFFALO

Jack Fitzgibbons, Jr., International Variety Clubs officer of Toronto, was to be in on Jan. 21 to install the new officers of Tent 7, Variety Club of Buffalo. Newly elected Mayor Chester Kowal was also to attend and be made an honorary member of the club. Officers installed included James J. Hayes, chief barker; Nate Dickman, first assistant chief barker; Thomas Fenno, second assistant; Charles Funk, property master; and Myron Gross, dough guy. Dickman is chairman of the event and past chief barker Mike Ellis, Jr., vice-chairman. . . . Lester Pollock, manager, Loew's, Rochester, for some 35 years, is being considered by the Democrats for the job of director of the Community War Memorial, says the Democrat & Chronicle in that city in a front page article, which said, "One Democrat said Pollock is the man to cure the ills of the Memorial, which has run at a deficit. Pollock has wide experience in show business and promotion. One object of the Democrats, it is said, is to increase the use of the building by paid operations as well as community affairs." . . . A capacity audience was in attendance at the special preview premiere of "A Majority Of One," Jan. 19 in the Center. The preview was widely advertised in advance. One of the highlights of the advance promotion was the trip via air of Bob Wells, WGR radio personality, to the world premiere on the west coast and his round the clock talks on his experiences in Hollywood at the premiere and a plug each time for the Buffalo preview. One thousand line ads, two of them in the Courier Express and a full page in the Evening News, were highlights of the advance advertising, which included a number of teasers. A lot of tickets were sold through group sales, via letters from manager Ben Dargush and personal calls. Tickets were sold in advance at both the Center and Paramount box offices. . . . Eastman Kodak in Rochester has appointed J. Jeffrey Mapes as manager of photofinishing and wholesale promotion. He succeeds Donald C. Silver, a veteran of 35 years service, who has retired. . . . Irving J. Toner, East Aurora, has been elected president of the Niagara Frontier Chapter, American Theatre Organ Enthusiasts. He succeeds Heino H. Olandt, who resigned. Other new officers are vice-president, Louis Rosa, Wurlitzer organization, and Mr. and Mrs. Joseph B. Thomas of Lancaster, treasurer and secretary respectively. Directors are Daniel K. Dubois and



Richard H. Orear, left, president of Commonwealth Theatres, Kansas City, signed final papers for the purchase of four theatres in Scottsbluff, Nebraska, with W. H. Ostenberg, owner of the theatres. Properties involved were the Midwest, Bluffs, Oto, and Grove.

Donald H. Hyde, Jr., Buffalo, and Wesley Jones, Lockport. . . . Edward R. Lieser, son of Mr. and Mrs. Lewis J. Lieser, has been appointed vice-president of production of the Niagara Apparel Company. Lewis Lieser is manager of the Buffalo office of Allied Artists. . . . Comes Maurice Druker, city manager, Loew-Shea Buffalo theatres, brandishing a tall statistic: The U.S. Department of Commerce reports that, in 1961, movie boxoffice receipts reliably were estimated at $1.5 billion, biggest mark since 1948. Druker, a regular devourer of financial columns, says the consensus shows this as a milestone in a trend. All the economic facts point to a rising economy, shorter work hours, more time for movies, in the Druker book.

CHARLOTTE

Stuart S. Faust, Winston, Winston-Salem, N.C., was reelected president of Winston-Salem Local 635, International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada. William Hasty, Sky-View Drive-In, was elected vice-president; C. E. Morgan, Center, secretary-treasurer; Macon Warren, Winston-Salem Drive-In, sergeant-at-arms; and O. L. Ziglar, Winston, business agent. . . . Charles H. Lewis, manager, Center, Durham, N. C., was elected a member of the Durham County Alcoholic Beverage Control Board. . . . The Air-Vue Drive-In, Goldsboro, N.C., was broken into, and a typewriter, cigarettes, candy, and a package of ham stolen.

CHICAGO

The City's total amusement tax for the year 1961 was reported to be $311,274.00, a 10 per cent increase over the previous year. . . . Wilding Studios have had their contract renewed by the Ford Motor Company to continue the production of industrial films. . . . Walco Building Corporation, which houses and operates the Oriental, operated by Julius Silverstein is being sued in U. S. District Court here for three years back interest. The plaintiffs are three bondholders. Nathan Yorke has been appointed trustee in bankruptcy. The case has been assigned to Judge Michael L. Igoe. Victor LaRue has been appointed referee in bankruptcy. . . . David Wallerstein, president, Balaban and Katz, and his wife recently celebrated their 30th wedding anniversary. . . . Severe winter weather has seriously affected movie trade and closed most drive-ins. . . . Detroit's B and N Corporation's take-over of the McVicker has been completed. The corporation received a lease from the owner, the Chicago Board of Education. . . . Golf Mill Theatre, located in the giant Golf Mill Shopping Center, Niles, Ill., held its grand opening. This is the first theatre in Chicagoland to be situated inside a shopping center. The theatre cost $1,200,000 and was constructed by Morton Fink. It is reported to be the first theatre in the nation to introduce the newly improved stereophonic six-track sound system. A 60 foot screen along with a modern projection system has enabled the presentation of all large picture film processes. Single feature programs are being presented on a continuous showing policy beginning at one p.m. Children's special programs are presented at Saturday matinees.

CINCINNATI

Allied States Association, Cleveland, which recently bought the Shor estate's interest in the S & S Amusement Co., which operated the Shor Circuit, has assumed active control of the company. Shor Theatres is to be known as Cincinnati Theatres. . . . Frankie Avalon, in Columbia's "Sail a Crooked Ship," was in for a quick press conference. . . . Phil Haskell, Pittsburgh, who is to be in charge of Variety Tent Three's Telethon, scheduled for Feb. 10-11, was in town to finish arrangements for the telecast, using the facilities of radio station WKRC. Tent Three sponsors the workshop for mentally and physically handicapped in the Goodwill Industries Rehabilitation Center. . . . Terry Turner, publicist, was here to arrange the area saturation schedule for MGM's "Colossus of Rhodes," beginning in late February.

COLUMBUS, O., NEWS—January meeting of the board of directors of the Independent Theatre Owners of Ohio will be held at 12 noon Tuesday, Jan. 30, at the Deshler-Hilton Hotel here. . . . Herman Hunt announced the booking of "El Cid" as the roadshow attraction to follow the current showing at Hunt's Cinestage of "King of Kings." Opening date for "El Cid" will be announced later. . . . Walt Disney's "Babes in Toyland" played four weeks at RKO Palace, one of the longest runs here in many months. . . . Ed McGlone, RKO city manager, announced a midwinter parade of hits for RKO Palace including "The Roman Spring of Mrs. Stone," "The Singer Not The Song," "The Innocents," "The George Raft Story," "Lover Come Back," "Tender Is The Night," and "A Majority of One."

DALLAS

Frankie Avalon, young singing sensation who has now turned his talents to acting as well, paid a brief visit to Dallas to promote his latest picture, the Columbia comedy, "Sail a Crooked Ship." Avalon was also slated to visit Houston on the tour to publicize the film. . . . Ruth Fleming, Modern Sales and Service, was at home recuperating following recent surgery. During her illness in the hospital, her brother John Henley died following a heart attack. . . . "Hey, Let's Twist" had a 10 theatre showing in Dallas at the Northwest Highway, Garland Road, Lone Star, South Loop, Delman, Casa Linda, Preston Royal, Arcadia, Jefferson, and Texas. The Delman, Arcadia, Casa Linda, and Preston Royal had twist parties for couples from the audience. Dancers from the Dallas Fred Astaire Studio were on hand to demonstrate the twist and select couples to receives prizes. . . . Jimmy Pritchard, Jr., has joined the Metro-Goldwyn-Mayer exchange here as a salesman. He succeeds Don Hulcev who has been transferred to St. Louis. . . . Paul Short, division manager for National Screen Service, was back at his desk following his recent illness moving the organization to its new location at 805 South Ervay. . . . Walter Stead-

man, manager for National Screen Service, will retire on April 1. He is completing his 20th year with National Screen Service in Dallas and has been with NSS for 32 years. Prior to joining that organization as an auditor, he was with Balaban & Katz in Chicago. . . . Gordon McLendon, local broadcaster and film producer as well as a theater operator, has been re-elected as chief barker of the Variety Club, Tent 17. Other officers elected for the coming year are Bill Williams, first assistant chief barker; Joe Jackson, second assistant chief barker; Low Weber, property master; and Meyer Rachofsky, dough guy.

Troy Donahue, Warner Brothers' star, has won the top award of the Oscar Stars of Tomorrow poll conducted by Interstate Theatres. He will go to Dallas on Feb. 3 to receive the award and appear as a guest of honor at a Variety Club banquet. He is starring in "Susan Slade."

DENVER

Neil Ross, former editor of the Aurora, Colo., Advocate is the manager of Wolfberg's new Crest 750 seater. Formerly the Tower, the house has undergone a complete remodeling job, and its first film ran day and date with the company's downtown Paramount. . . . The Denver, where Harold Rice is manager, as well as holding down the job of city manager for all Fox houses, put on a Twist contest as a pre-New Year's Eve event. Looks like that would be a good stunt as a Friday or Saturday night business getter for most theatres.

JACKSONVILLE

W. A. "Bill" McClure's staff at Universal was jubilant when scoring first place over all other American branches of the company in the opening week of the firm's Jan. 1-June 30 50th anniversary sales drive named in honor of Milton R. Rackmil, Universal president. . . . Harvey Garland, Florida State Theatres film buyer, and Horace Denning, district head of Dixie Drive-Ins, were reelected as vice-presidents of the Jacksonville Agricultural and Industrial Fair which annually draws more than 100,000 persons to the Gator Bowl during a 10-day period each fall. New directors added to the Fair's board included Oliver Mathews, Universal office manager, and Tom Sawyer, FST booker. All four men are active members of the Motion Picture Charity Club, a leading co-sponsor of the annual fair. . . . An intensive one-day planning session was conducted on Jan. 12 in the FST home office for the exploitation and advertising programs for a group of forthcoming film releases, including "Pinocchio," "The Innocents,"' "Light on the Piazza." and "The Roman Spring of Mrs. Stone." Company leaders at the gathering were president Louis J. Finske, executive J. J. Deitch; city manager Robert Heekin; Joanne Starr, advertising director; and district supervisors Mark DuPree, this city, and Bob Harris, Tampa. Also attending were managers of many of the circuit's leading first-run houses, including Walt Meier and Marty Shearn, this city; Ted Chapin, Daytona Beach; Donald Holcomb, Tampa; Walter Colby, Orlando; Pete Graybill, Sarasota; Carlton Bowden, Fort Myers; and Paul Marsden, Winter Park. The group enjoyed a luncheon in the Studio Theatre served by FST staffers Anne Dillon and Mary Hart. . . . Shirley Gordon, manager Johnny Tomlinson's secretary at Warner Bros., has been elected as a board member of WOMPI, replacing Betty Arnold, FST staffer, who resigned when she moved out of the city. . . . Mrs. Bobby Parrish, veteran secretary of the Roy Smith Co., theatre suppliers, has resigned in order to accept a new position outside the



Seen at a luncheon in Dallas marking the booking of Pathe America's "Whistle Down The Wind," are left to right, Francis Barr, Interstate (Texas) Circuit's ad-pub director; Bill Payne, Dallas Morning News; Francis Bateman, P-A Western Division manager; and James S. Burkett, vice president of P-A.

industry. . . . Mrs. Faye Wood is a new contract clerk at Warner. . . . Ardine Pinson, Universal contract clerk, was called to North Carolina by the death of her father. . . . Mack Grimes, booker for Bailey Theatres, Atlanta, visited Film Row offices. . . . One of the most widely-read of local Sunday newspaper columns is "A Panorama of Screen Fare" which is faithfully authored each week by Judge May, entertainment editor of the Florida Times-Union. It contains a complete listing of all motion pictures and their stars coming to local theatres during the approaching week. Any booking change not reported to May for inclusion in his column is sure to bring a flood of telephone and in person protests from would-be patrons to the offending exhibitor. As a further service to theatres and their patrons, May also runs a daily "Movie Clock" giving feature starting times at all first-run houses.

NEW HAVEN

In a concerted effort to boost matinee trade during extended engagement of U-I's "Flower Drum Song" at the newly-remodeled Whalley, New Haven, Franklin E. Ferguson, general manager, Bailey Theatres, has advanced conventional price change hour from 5 to 4 p.m. Under the plan, patrons pay only one dollar admission anytime from 1:45 to 4 p.m. After the latter hour, however, the price goes to $1.25. Children's price remains at 50 cents at all times. . . . In first move of its kind in metropolitan Hartford, Lockwood and Gordon's first-run art theatre, the Cine Webb, has removed its refreshment stand during extensive remodeling which includes new seats, carpeting, improved acoustical facilities, and screen. All lounge and lobby furniture has been replaced. . . . Poli-New England Theatres, Inc., wholly-owned subsidiary of Loew's Theatres, Inc., New York, has closed down the Majestic, a landmark in Bridgeport, Conn., entertainment history since 1922. Al Domian, who had been supervising both the Majestic and adjacent Poli, is now supervising the latter house. The shuttering is attributed to a decline in patronage in recent years and a lack of topnotch films to attract showgoers. The 2400-seat Majestic was opened on Nov. 4, 1922, by the late Sylvester Z. Poli, a first-night society throng viewing Eddie Cantor in a revue, "Make It Snappy." . . . Joe Quinn, Stanley Warner resident manager at the Warner, Worecester, Mass., planted a feature on the Worcester Evening Gazette's "Teen Topics" page about a part-time, after-school usher, 16-year-old Edward W. Skoglund, detailing his duties and outlook. . . . Miss Julia Miller, granddaughter of industry pioneer Peter G. Perakos, Sr., president, Perakos Theatre Associates, New Britain, Conn., circuit, made her formal debut in Portsmouth, N.H., during the annual ball sponsored by the Pease Air Force Base Officers' Wives' Club. A senior at Traip Academy, Kittery, Me., Miss Miller is the daughter of Capt. and Mrs. Herman E. Miller of the Portsmouth Naval Base. She plans to major in the arts at college next fall. . . . Jack Sanson, S W Strand, and Allen M. Widem, Hartford Times amusements editor-columnist, lunched with film producer-director Louis deRochemont at Kasey's Restaurant, New Haven, prior to Strand's Connecticut premier of Warners' "The Roman Spring of Mrs. Stone." . . . In Stamford, Conn., veteran MPEA representative Frank Gervasi, discussing "The Impact of Hollywood Abroad" before the Stamford Women's Club, asserted that our films—especially westerns—are very popular. At the same time, the impact of motion pictures—good, bad or indifferent—is not always what would be expected. Even in the American "gangster films." he remarked, the Communist-indocrinated youth sees that the policeman in America is a friend of the people, there really are many cars in our streets, our stores are filled with merchandise, etc., thus refuting Communist propaganda. However, if the film industry in America is to survive, Gervasi concluded, it must produce wholesome, clean, adult motion pictures that have something to say.

PHILADELPHIA

Wayne Robinson, The Bulletin theatre editor and columnist, is having his first novel, "Barbara", published this week by Doubleday. . . . Milt Goodman, Columbia assistant general sales manager, was in and met with branch representatives on forthcoming product. . . . Morris Lefko, in charge of "King Of Kings" sales, was in for a sales meeting at which future distribution plans were discussed. . . . The Midway Dive-In, Wilkes-Barre, Pa. changed its mind and remained with Milgram Theatres, Inc., for servicing.

PORTLAND

Sale of the 21st Ave. Theatre to Martin Foster Enterprises, headed by Martin Foster of San Francisco, has been announced. Foster, who operates the Fine Arts, will rename the theater Cinema 21 and will specialize in top foreign product. He operated the Guild with the Herbert Rosener Company for many years until a recent separation here which gave Rosener complete ownership of the Guild and Foster the suburban Fine Arts. Purchase, at an undisclosed price, was made from Leo Pallay, veteran theatre operator here. Pallay now operates the Jefferson, also a suburban house, and Crosley Lane, large Vancouver, Wash., bowling alley. His son, Hal Pallay, was manager of the 21st Avenue. . . . Gigi Perreau, film and television actress, was a visitor here on a personal appearance tour in interest of ABC-TV's "Follow The Sun." Miss Perreau is under contract to 20th Century-Fox. When her present series is completed, she would like to appear in more motion pictures. . . . Hal Honore, Herbert Rosener Company San Francisco district manager, was here to confer with Harry Hunsaker, Guild manager. Accompanying him was Mrs. Honore on her first visit to the Northwest.

ST. LOUIS

Allied Artists division manager Harold Wirthwein, from Hollywood, was in town. . . . The Corral Drive-In, Farmington, Mo., has been closed for the winter due to the extremely bad weather. . . . Other theatres which have closed temporarily in the face of

continued snow and cold are the South Twin, 66. St. Ann's in St. Louis; Shop City, East St. Louis; and Plaza Drive-In, St. Charles. The Bel-Air, Mitchell, which was supposed to reopen, stayed closed. . . . Charles Laughton is scheduled to be in town for a reading performance at the St. Louis Art Museum. While he is in, he will be squired about by Irving Shiffrin, Columbia exploiteer, who has arranged for him to make many personal appearances locally to plug "Advise and Consent." . . . Hardly anyone was seen on Film Row, thanks to the weather, and most of the theatres were hard struck. Both the Esquire and Loew's State said their attendance has been cut in half. Most of the blame was put on road conditions, and neighborhood theatres were still doing fairly good business. . . . Bruce Hayward has been reelected chief barker of St. Louis Variety Club Tent 4. Other officers for 1962 are Joe Simpkins, first assistant chief barker; John Meinardi, second assistant chief barker; William Zimmerman, property master; and Chris Christen, dough guy. On the crew are Joseph Laba, Harry King, Terry McAuley, Joe Keegan, Joe Ansell, and Harry Wald.

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SAN ANTONIO

San Antonio's three leading Spanish-language theatres changed owners this past week for nearly $1,000,000. Mrs. Lula V. Lucchese announced the sale of the property. She said it was purchased by the Jack Cane Corp. of New York. The late Gaetano Lucchese, who started in the entertainment field in 1916, at one time owned six theatres, including one open air type. Taking over as vice-president of the new organization will be Maurice Braha. He will manage the local property for the New York corporation. Lucchese, who called his organization the Zaragosa Amusement Co., owned the Alameda, the International Bldg., the National, the Zaragosa Bldg., the Guadalupe and other properties. Lucchese died in 1957 and left the property to his widow who has been managing it since his death. She plans to move from the city and later take a trip around the world. Henry Rosenberg, president of the New York firm, said the theatres will close two days to complete repairs on seats and stage. The new owners will bring in quality Mexican films and organize various stage shows throughout the year. Ignacio Torres, manager of the three theatres for many years, will be named general manager by the new owners. . . . Some phony is calling up people in San Antonio for donations to a "Catholic Film Guild." He asks $10 to $50 for the avowed purpose of taking orphans to see religious films. It was announced here that there is no such thing as a "Catholic Film Guild." The same individual used to operate under the fake title of "Protestant Film Guild." He does show a movie now and then to some few kids, and that's why city police, the District Attorney's office, and Better Business Bureau haven't been able to put him out of business. . . . The Del Norte Drive-In, El Paso, Tex., offered a free record of Jimmy Clanton singing the title song of "Teenage Millionaire" to every teenager attending the showing at the drive-in, according to Jim Cart, manager. . . . Fire wrecked the Pix, Seagraves, Tex., which is owned and operated by the Wallace Blankenship circuit. It was believed to have been caused by faulty wiring. E. W. Turnbow, manager, estimated the damage at $40,000 to the 400 seat house which is the only indoor operation in that town in western Texas which has a population of 2,500. It is not known at this time whether the Pix will be rebuilt. . . . Mr. and Mrs. Morris Mendel have reopened the Lyric, Amarillo, Tex., which they had closed for two weeks so that they might take their annual vacation. . . . Fire of undetermined origin has destroyed the Texas, Ballinger, Tex. . . . Edward Joseph, drive-in circuit operator in Austin, Tex., has received a rebuff from the state supreme court which refused to reconsider a lower court order to continue to pay the same rental for nine acres of land on which one of his Austin drive-ins is located, when the original deal with the owner was for 12 acres. Since the original deal, three acres of the tract had been condemned by the city. The opinion of the three presiding justices was that the rule in law for this case was "harsh and inequitable," and one of them said, "It would seem that our courts should be inclined to adopt the sensible, simplest and most equitable rule," but they could not set aside the verdict of the lower court. Joseph is a former president of the Texas Drive-In Theatre Owners Association and currently one of the organization's directors.

SEATTLE

An Alfred Hitchcock series will be presented by the University of Washington School of Drama on successive Tuesdays, Jan. 23 through March 6, with performances at 3:30 p.m. in the Guggenheim Auditorium and 8:00 p.m. in the Health Sciences Auditorium. Series tickets priced at $5 are available through office of lectures and concerts. Films to be shown include "The 39 Steps," "The Lady Vanishes," "Foreign Correspondent," "Suspicion," "To Catch a Thief," and "The Trouble With Harry." Hitchcock's film classic of 1937, "The Lodger," will be presented in complimentary showings on Feb. 20. The films will be introduced with historical background or critical evaluation. . . . James P. O'Neill of Philadelphia has been named publicity director and assistant director of the public-relations division of the Seattle World's Fair. Jay Rockey, public-relations director, said O'Neill will work with fair publicity representatives in New York, Chicago, Los Angeles, San Francisco, Portland, Spokane, and Vancouver, B.C. O'Neill is a former motion picture publicist and television writer. . . . Joe Rosenfield was in buying and booking for the Post Street and Garland, Spokane. . . . Mrs. Bud Anderson was on the Row preparing for the spring opening of the Country Drive-In.

WASHINGTON

Max Miller, publicity representative for United Artists was in Washington, D.C., attending meetings with Frank LaFalce, director of advertising and publicity for Stanley Warner, making arrangements for the Washington invitational presentation of Stanley Kramer's "Judgment at Nuremberg" on Jan. 25 at the Warner. . . . RKO Keith's reports a unique Christmas tie-up made with the Rambler dealers of the metropolitan area. The Rambler dealers rented the theatre for a special Saturday morning cartoon show whereby they gave out free tickets.

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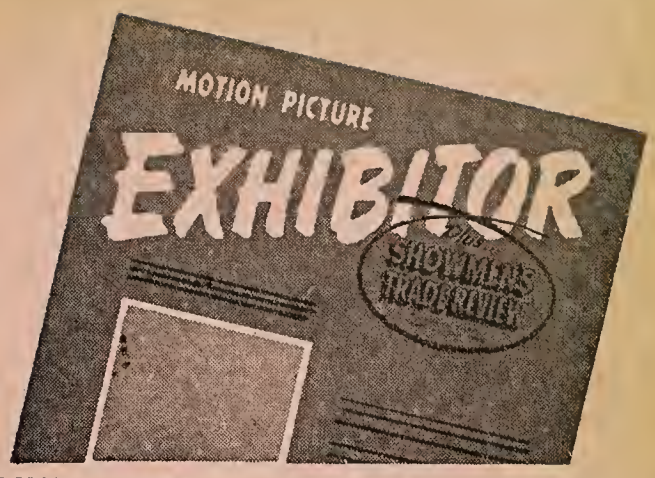
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SECTION TWO
VOL. 67, NO. 6 JANUARY 24, 1962

ALLIED ARTISTS

The Bashful Elephant

DRAMA
83M.

Allied Artists
(Made in Austria) (Dubbed in English)

ESTIMATE: For children and as dualler for family program.

CAST: Molly Mack, Helmut Schmid, Kai Fischer, Buddy Baer, Fritz Wiess, Arnulf Schroeder, Hans Schumm, Hans Posenbacher, Gernot Duda, Valle, the elephant; Jeffrey, the dog. Written, produced, and directed by Dorrell McGowan and Stuart E. McGowan.

STORY: Teenage orphan Molly Mack escapes from Hungary across the border into Austria in search of a "father" and "mother." She is aided by Jeffrey, the border dog, who turns against the soldier-guards and accompanies her. In Austria, police promise to help her, but when she learns they plan to place her in an orphanage and separate her from the dog, she escapes and joins up with Helmut Schmid, circus performer, and his elephant, Valle. His performer-girl friend Kai Fischer loves Mack and starts a campaign to bring her romance with Schmid to marriage so they can adopt Mack. Complications arise, however, when police learn Mack is an orphan and attempt to take her into custody, only to be defied by the animals. They threaten to shoot them if there is further interference, so Mack slips away at night to give herself up. The animals follow her so she decides the only course to take is for them to run away together. Lost in the town, Mack and her friends find refuge in a church. Matters are taken out of her hands when she falls down a flight of steps and is knocked unconscious. Picking her up in its trunk, the elephant pushes a courtyard door down and takes her back to the circus, where frantic Schmid and Fischer greet them. Later, they wed and adopt Mack.

X-RAY: This actionful, light-weight comedy-drama has been so adroitly made by McGowan International Productions and the performances by those in the cast seem so natural that it unreels as a most enjoyable bit of trivial entertainment best suited for children's matinees and as a lower half feature for the family audience. The old-world exteriors enhance the film by their quaintness, while children in particular will love the little girl and her animal friends.

AD LINES: "A Charming Adventure Of A Little Girl Orphan And Her Animal Friends"; "Molly Mack And Her Animal Friends Will Steal Your Heart Away."

AMERICAN-INT.

Guns Of The Black Witch

ACTION DRAMA
81M.

American International
(Italian-made) (English dialogue)
(Eastman Color)

ESTIMATE: Satisfactory action programmer.

CAST: Don Megowan, Silvana Pampanini, Emma Danieli, Livio Lorenzon, Germano Longo, Loris Gizzi, Philippe Hersent, Annie Alberti. Produced by Fortunato Misiano; directed by Domenico Paolella.

STORY: Spain rules the Caribbean Islands in the late 17th Century and demands unreasonable tribute payments. The people of one island defy their rulers and are treacherously massacred by Spanish soldiers led by Livio Lorenzon. Two young boys and an older man survive the massacre, and are picked up on the open sea by a roving pirate ship. They join the crew. Twelve years later, the boys, Don Megowan and Germano Longo, are ship's officers. When the pirate chief is killed, Megowan takes command. He plans to overthrow the governor and avenge the death of his parents. Longo is jealous of Megowan's power and plots his downfall with camp follower Silvana Pampanini, who has been rebuffed by Megowan. An unsuccessful raid results in the wounding of Megowan and the capture of Longo. Megowan is found and nursed back to health by the governor's daughter, Emma Danieli. They fall in love. Longo turns traitor and offers to betray the pirates to Lorenzon, who is acting without the knowledge of the governor. Megowan finally meets Lorenzon in a knife duel after Longo and Pampanini die. Megowan wins, and he and Danieli are together forever.

X-RAY: Plenty of action on land and sea, striking color photography, and adequate performances, direction, and production make this a satisfactory addition to the program. The story is familiar but serviceable. There have been a rash of such dubbed Italian-made spectacles, but this one should satisfy fans who still prefer the double feature. For a change, the pirates are the heroes. There are no names, but the action is the thing here. Sell it that way.

AD LINES: "Naked Terror On The High Seas. . .Unconquerable Rebels Sailing A Course Of Terrible Vengeance"; "What Was The Secret Of This Phantom Slave Ship?"

BUENA VISTA

Moon Pilot

COMEDY
98M.

Buena Vista
(Technicolor)

ESTIMATE: Amusing tale of space flight preparations geared strictly for laughs.

CAST: Tom Tryon, Brian Keith, Edmond O'Brien, Dany Saval, Bob Sweeney, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Tommy Kirk. A Walt Disney Presentation; co-producer, Bill Anderson; associate producer, Ron Miller; directed by James Neilson.

STORY: When a chimpanzee returns from a rocketship ride around the moon, the government decides to send a man to accomplish the same feat. When General Brian Keith asks for volunteers from the manpower pool, Tom Tryon inadvertently volunteers. He is too embarrassed to back out. He wrests a three-day leave from the general, and enroute home, he meets mysterious and beautiful Dany Saval, who gives him some pills for air sickness. When he runs into her again and again, he wonders whether or not she is a spy, and he alerts Keith, who gets the security people headed by Edmond O'Brien in on the affair. Despite precautions she gets to him again, convinces him that she is from another planet whose beings want to be friends with the earth people, and also that they are destined to be married and have children. She also convinces him that he must persuade Keith to coat the rocket ship with a new formula protective coating to protect him from certain rays. Tryon get Keith to agree and rockets off in time. He is hardly spaceborne when Saval appears in the ship and invites him to stop on her planet for a honeymoon. Her conversation drives Keith and the others figuratively out of their minds since they can't imagine how a woman got aboard or what Tryon is talking about. They can only hope for the best.

X-RAY: This tall tale in Technicolor has bits of romance, fun and footage on rocket ships, to say nothing about a parade of beatnik girls that are really out of this world. Since it's all in fun, even the poking of same at top service officers and elected representatives of the people, audiences can relax and allow their funny bones to be tickled much of the time. The story is a bit on the weak side, but then it's merely a frame on which to hang a number of comic situations and sequences engendered by an adequate cast and suitable direction and production. The Walt Disney name should be of help in the selling, and an active campaign can help even more. The on-screen nonsense is suitable for the family. The screenplay is by Maurice Tombragel, based on the story by Robert Buckner. It should do okay as part of the show.

TIPS ON BIDDING: Okay program rates.

AD LINES: "Her Kisses Were Out Of This World And So Was She"; "Fun For All The Family As A Moon Pilot Finds Romance In The Oddest Places"; "Another Walt Disney Funfest In Technicolor."

Pinocchio

CARTOON
86M.

(Buena Vista)
(Technicolor)

ESTIMATE: Reissue is a natural all the way.

CREDITS: Walt Disney feature-length cartoon.

X-RAY: First reviewed on page 472 in February, 1940, it was said at that time: "The genius of Walt Disney is further expressed in an offering which technically and otherwise tops his "Snow White and the Seven Dwarfs.". . . It is a credit to the entire Disney organization, and should draw a large patronage from old and young."

COLUMBIA

Three Stooges Meet Hercules

COMEDY
89M.

Columbia

ESTIMATE: Cute comedy for younger set and those who like their screen fun simple and slapsticky.

CAST: The Three Stooges, Vicki Trickett, Quinn Redeker, George N. Neise, Samson

Burke, Mike McKeever, Marlin McKeever, Emil Sitka, Hal Smith, John Cliff, Lewis Charles, Barbara Hines. Produced by Norman Maurer; directed by Edward Bernds.

STORY: The Three Stooges (Moe Howard, Larry Fine, and Joe De Rita) work as clerks in a drug store in Ithaca, New York, owned by arrogant George Neise, who has a crush on girl clerk Vicki Trickett. The latter prefers quiet young scientist Quinn Redeker, who is trying to perfect a time machine. The Three Stooges are experimenting with tranquilizing and energizing pills in the drug department. They also try to help Redeker by fooling with the wiring on the time machine, and they get it to work just as Redeker and Trickett arrive. All are swept back in time to Ithaca, Greece, in 961 BC during a war between Ulysses (John Cliff) and the arrogant King of Ithaca (George Neise). The latter is aided by Hercules (Samson Burke). Their sudden appearance causes Cliff's forces to flee, and Cliff is taken prisoner and sentenced to death. The visitors are feted, and the King is romantically impressed with Trickett. The Three Stooges free Cliff, and for this, they and Redeker are sentenced to work as galley slaves. The exercise develops Redeker until his muscular build rivals Burke. They escape and eventually make enough money from Redeker's feats of strength to return to Ithaca to try and rescue Trickett. He masquerades as Hercules to make more money, and when they learn that Trickett is to marry Neise, they hurry back. Neise forces Redeker to fight the real Hercules in the arena, and Redeker beats him, forcing him to reform and help Cliff regain his throne. The strong man promises to live up to his historical reputation. The Stooges, Redeker, and Tirckett escape to their time machine and return home where the future of the pair of lovers looks good. Drug store owner Neise gets involved with the time machine and is carried back to the days of the Pilgrims where he is is imprisoned in wooden stocks. He manages to return and promises to reform.

X-RAY: The legion of fans of The Three Stooges should be satisfied with the antics of their "heroes" as they go through a mess of slapstick and humorous involvements, as well as a touch of the historical, as their time machine carries them back through the years. The story holds interest adequately, and performances are okay as are the direction and production. Youngsters as well as adults who like their entertainment simple and basically funny should go for this entry as part of the theatre's program. A campaign could help results at the boxoffice. The screenplay is by Elwood Ullman based on a story by Norman Maurer.

TIPS ON BIDDING: Program rates.

AD LINES: "The Three Stooges Have Fun In History With A Time Machine"; "Fun For All As The Three Stooges Romp Through History."

MGM

Murder She Said

COMEDY DRAMA
87M

MGM
(English-made)

ESTIMATE: Amusing mystery romp in English manner.

CAST: Margaret Rutherford, Arthur Kennedy, Muriel Pavlow, James Robertson Justice, Charles Tingwell, Ronald Howard, Thorley Walters, Conrad Phillips, Joan Hickson, Ronnie Raymond, Stinger Davis, Gerald Cross, Michael Golden, Gordon Harris, Lucy Griffiths, Barbara Hicks, A. N. Other. Produced by George N. Brown,; directed by George Pollock.

STORY: Spinstress and mystery enthusiast Margaret Rutherford witnesses a murder on a train that passes her train, but police can not find any evidence of the crime and refuse to believe her. She determines to find the murderer herself and deduces that the body was thrown from the train and hidden on the estate of crusty invalid James Robertson Justice. She gets a job as a maid on the estate and meets the family which seems to be waiting for Justice to die so they can scramble for the inheritance. She finds the body she saw on the train, and police come into the case. Two more murders are committed before she unmasks the killer as doctor Arthur Kennedy, a friend of the family who intended to marry Muriel Pavlow after the inheritance was hers. The original corpse turns out to be a former wife of Kennedy who would have ruined his plans.

X-RAY: Margaret Rutherford is no stranger to lovers of English comedy who have enjoyed her hilarious performances in a host of eccentric comedy supporting roles. This is her picture all the way and she is a constant delight as an amateur sleuth who is never at a loss. The story by Agatha Christie is slight and reminiscent of much of the body of Miss Christie's work, but it provides Miss Rutherford with enough to have a comic field day. Performances, direction, and production are first-rate, and the whole thing is designed more for laughs than for chills. No one delivers a comic line better than Miss Rutherford, whose acting and comedy technique is flawless. This one is lots of fun and should please on both the art and regular circuit. Screenplay is by David Pursall and Jack Seddon.

AD LINES: "Margaret Rutherford As The Funniest Sleuth Ever To Capture A Killer": "Agatha Christie And Margaret Rutherford Mix Mayhem With Laughter For A Film Feast Of Fun."

PARAMOUNT

Hey, Let's Twist (6108)

MUSICAL
80M.

Paramount

ESTIMATE: Twist entry has exploitation potential.

CAST: Joey Dee, The Starlighters, Teddy Randazzo, Kay Armen, Zohra Lampert, Dino di Luca, Richard Dickens, Jo Ann Campbell, Peppermint Loungers. Produced by Harry Romm, associate producer, Martha Vera Romm; directed by Greg Garrison.

STORY: Joey Dee and Teddy Randazzo are the teenage sons of Italian restaurant owner Dino di Luca who is putting them through college hoping that they will become a teacher and a lawyer respectively. They have a small band which plays successfully at school functions, and they like the idea of becoming entertainers. When di Luca hears of it, he suffers a mild stroke. While he is recuperating, the boys on vacation take over the restaurant which hasn't been doing too well, and they persuade the youngsters to come in and dance to their music which has an exciting new beat. When society columnist Zohra Lampert drops in accidentally and discovers the dance, her raves bring others. Soon the place is famous and a big money-maker. Lampert persuades Randazzo to change the decor, hire a fancy head waiter and go in for cover charges and reservations. This drives away the youngsters and the place begins to fail. Jo Ann Campbell, young society girl, has a crush on Randazzo and hangs around, while Dee has a crush on her. The affair between Randazzo and Lampert begins to wane, and when he proposes marriage, she sends him packing. He walks out and disappears. Campbell suggests they turn the Lounge back to the way it was, and the youngsters and adults return to twist again. Dee and Campbell find themselves in love, while Randazzo puts in a surprise appearance with a college diploma.

X-RAY: Lots of twistin' and turnin' to music are to be found here along with a slight story to keep things rolling as well as fair performances, adequate production, and okay direction. The dance craze known as the Twist provides the spark that could come through with some impressive grosses for this entry in the Twist race and a little extra exploitation and plugging could also help. It should do alright as part of the program. The fact that it was shot in the well-known Peppermint Lounge could also be a factor in the film's favor. It is admittedly a quickie and uneven in sound, but young Twisters won't complain. The screenplay is by Hal Hackaday.

TIPS ON BIDDING: Program rates.

AD LINES: "The Story Of How The Twist Originated At The Peppermint Lounge"; "Twist And Turn At The Temple Of The Twist—The Peppermint Lounge"; "Everybody Does The Twist. Grab A Front Row Seat On How It All Came About."

Siege of Syracuse

MELODRAMA
97M.

Paramount
(Eastman Color)
(Dyaliscope)
(Italian-made)
(Dubbed in English)

ESTIMATE: Spectacle is okay entry for program.

CAST: Rosano Brazzi, Tina Louise, Enrico Maria Salerno, Gino Cervi, Alberto Farnese, Luciano Marin, Alfredo Varelli, Sylvia Koscina. Directed by Pietro Francisci.

STORY: Rossano Brazzi as Archimedes, scientist and mathematician of Syracuse, meets dancer Tina Louise by accident and is attracted to her. A subsequent meeting convinces him that he is really in love with her, and he asks the consent of his father to marry her. The old man is disappointed for he had hoped that his son would marry the daughter of the king with whom he had grown up. Louise's stepbrother is against the union because it could complicate his ambitions which include becoming advisor to the King of Syracuse and more. When a meeting between Louise and Brazzi fails to come off because Brazzi is held by a Roman patrol, Louise thinks he has deserted her. Her stepbrother drugs her and has her shipped back to Rome. On the boat she loses her memory when mistreated, and she is saved by the intervention of influential Roman Enrico Maria Salerno, who cares for her and marries her. When Brazzi's baby is born to her, Salerno accepts the boy as his own. Eventually, he is elected consul. When Brazzi goes to Rome to negotiate a new treaty, he meets Louise. Her memory returns along with her former love, but there is nothing they can do about it. Nor will Salerno give up the boy, who believes Salerno is his father. When the boy grows up and becomes a brave soldier, Salerno agrees to send him to Syracuse to spy on how best to conquer the country. He is captured and condemned to death. Salerno decides to attack Syracuse by sea, but an invention of Brazzi's routs the fleet after sinking several of the vessels. The son escapes. The Romans are brought into the city by a traitor, and in the fighting that follows, Salerno is killed. His "son" takes up where his father left off returning to Rome, and Brazzi knows that he will never have him for a son. Louise remains with Brazzi.

X-RAY: Containing hundreds of actors as well as action, intrigue, color, and spectacle, this entry has a yarn that holds interest to a degree much of the time, as well as the "names" of Tina Louise and Rosanno Brazzi to help put it across as a fair program entry. The cast is adequate, and production and direction are average. The dubbing is acceptable.

AD LINES: "Thousands of Soldiers Engage In A Life Or Death Battle"; "A Rousing Adventure Spectacle With A Cast of Thousands"; "Colorful Romance And Adventure In The Days When Rome Ruled The World."

Too Late Blues

DRAMA
100M.

Paramount

ESTIMATE: Off-beat tale of a musician and his friends is interesting.

CAST: Bobby Darin, Stella Stevens, Cliff Carnell, Seymour Cassel, Bill Stafford, Richard Chambers, Nick Dennis, Rupert Crosse, Everett Chambers, Vincent Edwards, J. Allen Hopkins. Produced and directed by John Cassavetes.

STORY: Bobby Darin is a serious, dedicated musician, who plays only what he wants to play, together with others in his combo, Cliff Carnell, Seymour Cassel, Bill Stafford, and Richard Chambers. They fill small time dates

and hang out at the pool hall run by Nick Dennis. Darin meets Stella Stevens at a party, escorted by Everett Chambers, a sharpie agent who also represents Darin at times. He admires her singing and sympathizes over her lack of confidence. He gets to know her better and falls in love with her, making an enemy of Chambers. She is accepted by the others. As for love, she's not sure, having been loved by many men for her beautiful face and figure and for money. Chambers arranges for an audition for the group to cut a record composed by Darin, and the deal is set. They celebrate with some fun at the pool hall, but it winds up in a drunken free-for-all instigated by Chambers who needles powerful Vince Edwards into beating Darin. The latter is embarassed and refuses to let Stevens comfort him. Cliff Carnell takes her home and she invites him to stay by telling him her affair with Darin is over. At the recording session, Darin refuses to record his number or to accept a replacement for Stevens, and he also breaks with the others. He asks Chambers to start him on his way alone and the agent introduces him to Marilyn Clark, middle-aged and wealthy, who likes subsidizing young, good-looking musicians who pay with romance. Disillusionment follows, and Darin becomes a second-rate musician who gets by with noisy club crowds playing atmosphere music. He completes this phase of his life and goes looking for his former friends, whom he finds playing in a joint. They give him the brush, but he does learn of the whereabouts of Stevens, who lives the life of a prostitute. He tells her he still loves her. Her answer is to try and commit suicide, but he prevents her doing so. She accompanies him to watch him plead with the others to get together. She starts to sing the blues and this breaks them down. They gather around to play his song and to include him in.

X-RAY: This is the tale of an idealistic jazz musician, who tries to face up to some of the realities of the musical as well as the other world and fails to an extent. Since it is off-beat and different from films that have themes that gain easy and familiar acceptance by most audiences, it would seem as though the best place for this entry would be the art and specialty spots. If it proves itself there, then it can be welcomed back to the regulation road. Some of the language and situations are quite frank in the by-play of prostitute and musician, with the result that the very young may not be the right audience. There are some humorous bits to relieve the seriousness of the situation. The cast performs well with Stevens particularly good as the confused blonde. The direction and production are unusual and sensitive to the needs of the tale and its people. The screenplay is by John Cassavetes and Richard Carr. If, indeed, Darin has a following, then they may be interested in seeing him in action. It would seem that a campaign is necessary to let them know that the man is here.

TIPS ON BIDDING: Program rates except for some of the art spots.

AD LINES: "The Story Of The Crazy, Mixed-up Jazz World And Some Of Its Inhabitants"; "He Was Way Out And She Was Willing To Join Him Anywhere."

20th-FOX

The King And I

DRAMATIC MUSICAL 133M.

(20th-Fox)
(CinemaScope) (Color by DeLuxe)

ESTIMATE: Reissue of superlative screen treatment of hit musical.

CAST: Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Terry Saunders, Rex Thompson, Carlos Rivas, Patrick Adiarte, Alan Mowbray, Geoffrey Toone. Produced by Charles Brackett; directed by Walter Lang.

X-RAY: This reissue was first reviewed in the Servisection on page 4186 of July, 1956, at which time it was said: "This is a beautiful picture, visually, musically, and dramatically. Seldom has a hit stage property been brought to the screen so faithfully and successfully. Performances are wonderful. . . . Will appeal to persons of all ages and both sexes. . . . Everyone concerned is to be highly commended."

UNITED ARTISTS

Sergeants 3

COMEDY DRAMA 112M.

(ESSEX)
(Panavision)
(Technicolor)

ESTIMATE: Sinatra and his clan have a ball.

CAST: Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, Joey Bishop, Henry Silva, Ruta Lee, Buddy Lester, Phillip Crosby, Dennis Crosby, Lindsay Crosby, Hank Henry, Richard Simmons, Michael Pate, Armand Alzamora, Richard Hale, Mickey Finn, Sonny King, Eddie Littlesky, Rodd Redwing, James Waters, Madge Blake, Dorothy Abbott, Walter Merrill. Executive producer, Howard W. Koch; produced by Frank Sinatra; directed by John Sturges.

STORY: Cavalry sergeants Frank Sinatra, Dean Martin, and Peter Lawford come to the rescue of former slave Sammy Davis, Jr., and the grateful Davis follows them back to camp. They are ordered to check on the nearby town where telegraph communication has ended abruptly. The townspeople have been massacred by bloodthirty Indians led by Henry Silva. The soldiers are trapped as the Indians return, but Sinatra, Lawford, and Martin lead them back to safety after a hard battle. Lawford announces that he intends to resign from the Army to marry Ruta Lee. Sinatra and Martin are ordered to a garrison in the ruined town, and unpopular sergeant Joey Bishop is assigned to replace Lawford, Sinatra and Martin spike drinks and Bishop is too ill to accompany the garrison. Lawford must finish the few days of his enlistment at the new garrison. Lee accompanies him. Davis tells Martin that he has heard that the tribe which attacked the town are followers of a fanatic religion determined to kill all settlers. Martin is all for attacking immediately, but Sinatra vetoes the plan and locks Martin up to protect him. Davis helps Martin escape, and together they search out the hostile tribe. Martin is captured, but Davis returns to warn the garrison. Sinatra and Lawford accompany Davis to Martin's rescue, and approaching troops are warned of an ambush as Davis trumpets a warning call before the Indians can attack. All are heroes, and Sinatra and Martin are sure to trick Lawford into remaining in the service.

X-RAY: Sinatra and the popular members of his "clan" gather again here, and the result should please their many fans. This is borrowed freely from the screen classic, "Gunga Din" except for the fact that the scene has been shifted to the post-Civil War west, and the whole thing is played for laughs. Some of the comedy situations are a bit tired, but the name-filled cast puts them across well. Action scene are acrobatic but they too are played for as much hoke as can be extracted. Cinema purists may not find this their cup of tea, but the mases will probably enjoy the brash antics of Sinatra and company. Color is bright. It's all pretty meaningless, but that shouldn't keep the customers away. W. R. Burnett gets the writing credit.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "Sinatra And His Friends . . . Turning The West Upside Down With Action And Laughs;" "The Wild West Was Never Wilder As Cavalry Faces Indians With A Big Difference."

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

UNIVERSAL

The Day The Earth Caught Fire

MELODRAMA 90M.

U-I
(English-made)

ESTIMATE: Unusual and intriguing entry is well done.

CAST: Janet Munro, Leo McKern, Edward Judd, Michael Goodliffe, Bernard Braden, Reginald Beckwith, Gene Anderson, Arthur Christianson, Austin Trevor, Renee Asherson. Produced and directed by Val Guest. Associate producer is Frank Sherwin Green.

STORY: In the deserted news room of the London Daily Express, reporter Edward Judd is writing the biggest news story the world has ever known which deals with a series of coordinated atomic blasts calculated to try and right wrongs created by other blasts from opposing nations which knocked the earth off its axis, creating hazards from floods, freezes, tornadoes, highly unseasonable temperatures, etc. Official explanations are guarded and contradictory. Two of the newsroom staff are assigned to cover the story, Judd and science reporter Leo McKern, and as they start to piece together the facts, their discoveries are startling. In following through, Judd meets and is attracted to Jenet Munro, who works in one of the government scientific offices. He is divorced from his wife, and their acquaintance develops into a love affair which ends abruptly when he uses the secret information she overheard. This lets out the secret that the blasts shifted the earth's orbit and has the earth racing towards the sun and destruction. The governments try to soothe the mounting panic with little success. Munro is arrested for her disclosures, but pressure from Judd's stories in the paper bring about her release, and she is given a job on the paper. Chaos continues to mount, and water becomes short in supply so that it soon becomes more valuable than money. Water gangs begin to operate, selling it on the black market. From all over the world come cries for action, and the various governments and their scientists get together and decide to try to stop the move towards the sun by exploding four super bombs simultaneously. This is the story that Judd is starting to write as the men in the pressroom wait to use one of two front pages, headlined WORLD DOOMED or WORLD SAVED.

X-RAY: Viewers will be caught up in the spontaneous and tingling excitement engendered on screen by this now plausible and often terrifying story of what can happen to the world when enough or simultaneous atomic bombs are exploded. There are two other facets that aid in maintaining the overall interest to be found throughout the film, and these concern themselves with a romance between a newspaperman and a girl who works in a government office. Also, there is a realistic presentation of the pressures found in a newspaper office as they try to get out daily issues as well as those with special import for the world. The special effects are tremendous and most realistic, with England shown going through some harrowing experiences as the physical make up of the world undergoes changes. It's enough to make viewers stop and think and wonder about some of the stories they read in the newspapers of today, where floods, unseasonable temperatures, storms, etc., are unexplained. The characterizations are most effective; the direction and production are quite superior. One of the most effective ways to sell the entry would be to hold screenings for opinion makers who can then get the word out to their listeners, readers, and viewers. This has been written for the screen by Wolf Mankowitz and Val Guest.

TIP ON BIDDING: Higher program or better in many cases, with a thorough campaign.

AD LINES: "Torn From The Headlines of Tomorrow"; "What Is In Store For The World."

ALPHABETICAL GUIDE TO 127 Features Reviewed

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MISCELLANEOUS

Whistle Down The Wind

DRAMA
98M.

Pathe-America
(English-made)

ESTIMATE: Another winner for young Miss Mills.

CAST: Hayley Mills, Bernard Lee, Alan Bates, Diane Holgate, Alan Barnes, Norman Bird, Roy Holder, Barry Dean, Diane Clare, Patricia Heneghan, John Arnatt, Elsie Wagstaff, Hamilton Dyce, Howard Douglas, Ronald Hines, Gerald Sim, Michael Lees, Michael Raghan, May Barton, Christine Ashworth, John Boden, Doreena Clark, Keith Clement, Pamela Lonsdale, Judy Ollerenshaw, Robert Palmer, Lois Read. Nigel Stafford, Anne Newby, Julie Jackson. Produced by Richard Attenborough; directed by Bryan Forbes.

STORY: Hayley Mills, Diane Holgate, and Alan Barnes, children of farmer Bernard Lee, amuse themselves by upsetting animal traps set by farmhand Norman Bird. They rescue three kittens which Bird tries to drown and hide them in the barn. Young Barnes is told by a girl in the Salvation Army that Jesus will care for his kitten if he believes, but Mills scoffs at the idea. At night, checking on the safety of the kittens, Mills comes across a man asleep in the hay. Frightened, she asks who he is. Relieved at seeing only the face of a child, the man sighs, "Jesus Christ," and lapses into unconsciousness. Mills tells the other children that Jesus is in their barn, and the youthful trio decide to protect him from the adults who might want to crucify him again. They feed him, and Barnes gives him the kitten to protect. When the kitten dies, Barnes' faith in the stranger is shattered, but Mills still believes with all her heart. Actually, the stranger is an escaped murderer. Mills fetches a parcel which he hid containing a gun. At a birthday party for Barnes, Holgate inadvertently lets her aunt in on the secret. Police are telephoned, and Lee and Bird stand guard over the barn. By this time, the village children, who believe with Mills that they have seen Jesus in the barn begin to gather at the farm. The man inside, realizing that a gunfight might injure a child or still worse, destroy their faith. Gives himself up. As he raises his arms to be searched, the silhouette against the sky seem to the children to be the sign of the cross. He has gone, and the children sadly return to their homes. He has told Mills, however, that Jesus someday will return.

X-RAY: Young Hayley Mills proves again that she is without peer as a juvenile star, delivering a beautifully shaded performance in a difficult role that should win her world-wide plaudits. The story, written by her mother, Mary Hayley Bell, is a moving one of the faith of a band of children which, while misplaced, still moves mountains. The large cast is perfect, with the work of all the children being particularly impressive. The picture however, belongs to the talented 15-year-old Miss Mills, and she will delight audiences in the art spots and general situations where the film plays. The Legion of Decency has given the picture a glowing sendoff and opinion-maker screenings should pay off in all situations with increased boxoffice. Word of mouth will be good. The Mills brood is quite a family, and in England young Hayley beat out her father John for the year's top acting job. The fine screenplay is written by Willis Hall and Keith Waterhouse.

AD LINES: "A Child's Faith Can Move A Mountain . . . Or Make A Man Out Of A Murderer"; "The Moving Story Of A Child's Faith . . . Starring Hayley Mills In Her Greatest Role."

MOTION PICTURE EXHIBITOR FOR SHOWMEN'S TRADE REVIEW

JANUARY 24, 1962 SECTION THREE VOL. 67, NO. 6

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

D | MERCHANTS

NUMBER D3

"El Cid" Plugged Strongly

THEATRE: **Valley**
ADDRESS: **Cincinnati, Ohio**
MANAGER: **Lou Weithe**

The age-old rules of showmanship or exploitation are the same, be a film spectacular or of the usual length. There is really no reason why the promotional material we developed for "El Cid" can not be applied to every worthy film.

The success was primarily due to the sustained "beating of the drum," and an intensive "walking campaign" into every place where people gather, talking, leaving posters, signs and reading material.

We knew that in order to make people want to see "El Cid," an advertising campaign would have to be designed over an extended period of time, using every means of communication possible, so that by opening night, everyone in the area would know who "El Cid" was and have a curiosity to see the film.

We brought in Ray Nemo, a local advertising man, well versed in showmanship, to put on the campaign. A plan was made for a seven-week advance promotion, using every scrap of material that the Bronston Production and Allied Artists had to offer. The results have proved to be very satisfactory.

Nemo literally plastered the Cincinnati area with "El Cid" promotional material, using 25 billboards, 15 to 25 downtown store windows installed with large posters seven weeks before play date, Dec. 21. 150 busses carried da-glo signs on the outside rear; three "El Cid" busses were completely decorated inside and outside for a period of 30 days; 12 trucks of the Marshall News Co., carried da-glow posters for an extended period tying in with their paper back editions of "El Cid."

The public library and its 40 branches, not only posted "El Cid" material, but displayed prominently, books pertaining to that period in history.

The local newspapers cooperated fully, as did the editors of the 300 weeklies, regional newspapers, house organs and university and high school publications—using the provided material and cuts of "El Cid."

Eight radio stations and one TV station conducted a promotion schedule of announcements seven weeks in advance of play date.

Even an airplane was called into service, with a banner seven feet long, circling the area announcing the arrival of "El Cid."

Restaurants and radio stations, using the Liberty, Verve and MGM sound track album, played "El Cid" music seven weeks before opening night.

The famous Cincinnati Spanish Inn redecorated its interior with color stills and special reprints of paintings. Stein's Hideaway Restaurant. next door to the Valley, is having a record business with its package combination of dinner and "El Cid". All of its newspaper ads carry the special "El Cid" logo.

Mrs. Nemo was delegated to group sales. She contacted all the schools, giving talks on the history of the period. She spoke at PTA meetings, before social and business clubs, and church groups. Her work has paid off handsomely. Children arrive in busses at the Valley for Wednesday and Saturday matinees.



Usherettes at the Valley, Cincinnati, wearing gold lame costumes made especially for the engagement of "El Cid." Men on the service staff also were attired in new uniforms of dark red and gold.

Weithe is a stickler for detail, and if he has faith in a film, he leaves nothing to chance. At the Valley on opening night, knights in the garb of "El Cid" mounted on horses bedecked in ancient trappings, greeted the patrons. The spectacular Valley signs were ablaze with light; search lights roamed the sky; red flares glowed all around the house—truly an exciting picture.

Inside, the beautiful theatre lobby displayed the "El Cid" standees and posters. The staff was outfitted in especially designed clothes to add atmosphere for the production. The usherettes were dressed in gold lamé, with slippers to match, and the men in new uniforms of rich gold and deep red, "El Cid" colors.

As long as "El Cid" plays the Valley, the Nemos will continue to beat the drum coming up with fresh posters, cards and so forth with special stunts to keep the people of Cincinnati aware that "El Cid" is playing the Valley.

The "Sold out" sign that is placed outside the house every weekend is not there by chance—it is a silent tribute to showmanship.

NUMBER D4

Travel Agency Co-ops on Romantic Angel

THEATRE: **Odeon**
ADDRESS: **Rutherglen, Scotland**
MANAGER: **C. Hayden Reed**

The emphasis was placed on glamor and humor when "Don't Bother to Knock" starring Richard Todd was played—a sure attraction for the male patrons. To tempt the ladies I played up the romantic continental settings of the movie. To put over these angles I prepared a cabinet from old pieces of wood to house a peep-show. When painted in black and red this appeared a professional job.

Surrounded by stills and distributor's publicity matter this was placed in the foyer week prior to playdate together with a card boldly proclaiming "These are the romantic settings of 'Don't Bother To Knock'." A short roll of film showing continental resorts was mounted on rollers and placed in the cabinet. It was moved by an external handle. Lights and a magnifying glass fitted into viewer ensured that the scenes could be clearly seen.

A natural tie-up was with Scotts Travel Agency. A large window card complete with an 8x10 still was printed with the words: "There's No Bother To Knock When You Let Us Arrange Your Trip to Austria, Italy or Spain . . . See these Romantic Holiday Spots in "Don't Bother To Knock" at the Odeon . . ." plus credits. The distributors special travel agency cards were overslipped with the theatre and placed alongside.

The renters material was extremely useful in publicizing this film. This was particularly



Two windows in New York tie-in "El Cid" with Spanish tourism. Left, the Spanish National Tourist Office, Madison Avenue, displayed for the second week the display designed by Lily Poyser of the "El Cid" publicity staff. Right, the display at Iberia Air Lines, Fifth Avenue, was kept for five weeks.

ANOTHER YEAR – ANOTHER CONTEST

A new 1962 "Showman-Of-The-Year" contest has begun in the EXPLOITATION Section of MOTION PICTURE EXHIBITOR.

As before, each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish 10 in the same year, a GOLD Achievement Citation will be awarded.

At year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST.

Cash prizes will then be awarded to the "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements.

This marks the fourth year of the EXPLOITATION Section, it having been published as a separate, savable, pink section since 1958.

so in the case of the cards for book stores. These overprinted with the theatre name I distributed to several shops. The attractive Mackeson Stout cards were also placed to good advantage in the district.

F | ARMED SERVICES

NUMBER F1

Small Town Made Aware of V.I.P.

THEATRE: **Gaumont**
ADDRESS: **Chippenham Wilts, England**
MANAGER: **H. S. Bish**

Chippenham is only a small town and some may think a bit off the map, but we certainly made news when we played the Rank release, "Very Important Person." We got no less than ten first rate newspaper breaks through a simple but effective opening night stunt.

It really fell into two phases. The film is a comedy about prisoner of war attempts to escape. The first part consisted of the Chippenham Air Training Corps 'guarding' the Gaumont and six members of the nearby Cosham detachment attempting to reach the theatre. Two were caught but four having persuaded two senior boy scouts to push them, hidden under a tarpaulin, on a trek cart past the checkpoints got there.

The second part consisted of the actual opening night performance. To this I invited a member of the Exclusive RAF Escaping Club who had a good story to tell press, officers from a nearby RAF Station and civic dignitaries.

In conjunction with the Wiltshire Times, I ran a contest for which a Sunbeam Shavemaster Electric razor (value $33.00) was given to the first person to name the movies from which the published stills came. A road safety display in the fover arranged with the police and road safety committee rounded off the campaign, which was a big talking point for days in the district.

THE NEW 1962 "Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

G | STUNTS-BALLY

NUMBER G2

The Good Old Days

THEATRE: **Centre**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Al Marsden**

Al Marsden, young manager of this theatre, has just finished a campaign on "Splendor in the Grass" that would do credit to any old timer in the show business. Al, 23 years old, just returned from the Army and was assigned to replace Archie Neubaur, who was transferred to Del Rio as city manager.

On his first big picture, Al took the bull by the horns and did a bang-up job of getting radio, newspaper and T.V. publicity as well as getting the public's attention to the picture.

First, he made a homemade circular by cutting out press books and magazines. He mimeographed it and had it distributed in the boxoffices of the local Rowley Theatres. He made arrangements with a local costume shop to furnish "Roaring 20's" costumes for all employees to wear a week in advance of the picture. This, with a ribbon saying "Splendor in the Grass." The theatre and Snack bar were decorated in the "Roaring 20's" era.

Next, he borrowed a 1902 Rambler from the local Nash dealer and with proper signs had it driven about town. When it wasn't in use, it was parked in front of the theatre. On opening day the local antique car club furnished 20 antique cars complete with drivers dressed in old-time atire. They paraded through downtown and many shopping centers again with signs giving full credit to the theatre. The KEYS Radio Mobile Unit went along with the parade describing it enroute as well as interviewing the spectators.

On the night of the opening, with publicity well in advance, he held a dance contest. This was a tie-up with Fred Astaire studios who furnished prizes and the judges. The contest consisted of the new "twist" as well as charleston. The mobile unit was present and gave radio coverage of the action. People joined in and traffic was stopped for blocks.

Needless to say, the picture opened good and with the publicity held up well.



Alan M. Brunner, Lockwood & Gordon resident manager at Cine Webb, Hartford, Conn., left, dispatches a model and a "constable" to walk through town plugging Governor Films' "Carry On Constable."

NUMBER G3

Critics Treated and Gifted In Chicago

THEATRE: **Esquire,**
ADDRESS: **Chicago, Ill.**
MANAGER: **Stan Leseritz**

For his opening of Paramount's "Breakfast At Tiffany's" at the Esquire Theatre, Chicago, Manager Stan Leseritz made several effective tie-ups and got exceptional advance newspaper coverage with the arrival of one of the stars in the film.

Several days prior to opening George Peppard, who co-stars with Audrey Hepburn in this comedy-romance, made a personal appearance in Chicago where arrangements were made to have him meet the press at a Critics Luncheon. Following interviews with all local critics and movie writers, Peppard made four local radio appearance, on Jack Eigen (NBC) Sig Sakowicz (WTAQ) the Pump Room show (WCFL) and the Brickhouse-Hubbard show (WGN). The star was also instrumental in getting the picture some exceptional column breaks by Irv Kupcinet, Sun-Times, and Tom Morrow, Tribune.

One of the highlights of the campaign was a tie-up with the B. G. Restaurants, whereby they got up a special "Breakfast At Tiffany's" menu, setup attractive window displays, used table tents and menu-clipons as well as standees in their ten restaurants throughout the city. In addition, a contest was held in each restaurant whereby a lucky person whose name was picked each day received two tickets to the Esquire to see "Breakfast At Tiffany's" and a free dinner for two at any B-G Restaurant.

An attractive girl, look-alike to Audrey Hepburn, was selected and starting at 7 A.M. she visited all of the local disc jockeys to talk about the picture—she also presented each d.j. with a special "Breakfast At Tiffany's" which included champagne in a personalized cup, a doughnut with a diamond stick pin in it, a copy of Henry Mancini LP, a copy of the Capote book, all on a black tray. The girl walked in unannounced and got the film considerable free air time at each station. The stunt was the 'talk of the town' and got the picture off to a strong start in a most effective word-of-mouth campaign.

(*Continued on page EX-384*)

PRICE SLASHED!

Formerly $7.50

Now ONLY $4.00

First come, First served!

While they last!

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • THE AMUSEMENT PAGE • OFF-SET • BALANCE • HEAD-LINE WRITING • SALES LINES • TYPE FACES • COPY WRITING • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • SAMP-LING • HERALDS • WINDOW CARDS • COUNTER CARDS • and 1000's OF OTHER ADVERTISING SUBJECTS. *Authored by Men who Know!*



• 236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

MOTION PICTURE EXHIBITOR
BOOK SHOP 317 N. Broad St., Philadelphia 7, Pa.

Enclosed $..... for ..... copy(s) of
"SHOWMANSHIP IN ADVERTISING"
ship postpaid to:

NAME .....

ADDRESS .....

No COD Shipments — In Canada add 25¢ — Foreign add 50¢

COMPANY ASSISTS

METRO - GOLDWYN - MAYER - CINE - RAMA and Landstrom's Originals, jewelry creations manufacturer, have negotiated a tie-up on the forthcoming production, "How the West Was Won". Landstrom's specializes in manufacture of jewelry made from Black Hills gold, including rings, earrings, brooches, bracelets and necklaces. Extensive filming on "West" was done in the Black Hills last summer, not far from the rich gold mines, of which Homestake is the world's largest. Blowups of cast members modeling the jewelry will be included in counter displays and other merchandising items disseminated by the manufacturer and publicity material will be sent to newspapers and national magazines.

THE LARGEST TRIANGULAR DISPLAY SIGN on Broadway, the first of its kind ever to be used to herald a motion picture, was officially activated recently on behalf of Joseph E. Levines forthcoming "Boccaccio '70," the first three-act film ever to be presented. Sophia Loren, star of the picture, and Levine, president of Embassy Pictures, American distributors of "Boccaccio '70," pressed the button that illuminated the sign. The ceremonies took place at Duffy Square, just north of Times Square. The spectacular, created by Douglas Leigh, features revolving murals of scenes from the film. The electrical display, which is three stories high, is located at the north-east corner of Broadway and 46th Street. The 21-foot high murals, graphically illustrated on the sides of a triangular panel, rotate into place at 20-second intervals. They present representations of the picture's three stars, Sophia Loren, Anita Ekberg and Romy Schneider. Complementing the revolving murals is a stationary rectangular panel fashioned out of black metal and set at the base of the "spectacular." It carries multicolored neon indicating the title of the film and its principals. The display is in full view of the estimated 1,000,000 persons who pass through Times Square each day.

A FAR REACHING national tie-up involving an estimated expenditure of over $1,000,000 and designed to reach 23,000,000 homes in the United States, a newspaper circulation of over 35,000,000, a magazine circulation of 7,500,000, a saturation radio spot announcement campaign using 6,000 spots and point of sale displays in 90 percent of the nation's grocery stores, has been developed by Universal Pictures Company and Doris Day's Arwin Productions with Lever Brothers on "Lover Come Back." The tie-up involves an offer of a special Doris Day album featuring the songs from "Lover Come Back" and other Doris Day favorites to the users of Lever's Imperial Margarine. On February 5th, 10,000,000 packages of Imperial Margarine which hit the nation's grocery stores and supermarkets, will carry a coupon with the the record offer and the "Lover Come Back" plug reading "Be Sure To See The Funniest Picture of the Year—'Lover Come Back.'" Starting on February 19th, colorful point of sale display material on the promotion will be in over 90 percent of the country's grocery stores.

Between February 9th and 26th, Lever will use a saturation radio spot campaign comprising 6,000 special announcements in all major markets, featuring the record offer and the plug for "Lover Come Back." On February 25th, 122 Sunday newspapers in the top 100 metropolitan areas with a circulation of 35,037,600 will feature a color ad on the offer in the Sunday comic sections. On March 3rd there will be a two page full color ad in TV Guide with its circulation of 7,500,000 on the offer. Finally, on March 12th, 23,000,000 direct mailing pieces with an attractive coupon on the offer will go to 70% of the nation's homes.



Philip Gerard, right, U-I's eastern advertising and publicity director is seen here discussing the film, "The Day The Earth Caught Fire," with Norman Cousins, editor of the Saturday Review, which plans to feature the picture in its February 10th issue.

CAPITALIZING on the nation-wide publicity now being accorded the popular dance craze, The Twist, Paramount Pictures in connection with its forthcoming release, "Hey Let's Twist!," has concluded four major promotional tie-ups of national scope. The four tie-ups, with full credit to "Hey, Let's Twist!" as the first and only film made at the home of The Twist, the Peppermint Lounge, were arranged with Teena Paige, manufacturers of a line of "Hey, Let's Twist!" dresses, Fred Astaire Dance Studios, Armored Hosiery Corp., and BVD Brand Sport Shirts. National and local cooperation by the chain of Fred Astaire Dance Studios will be given all exhibitors playing "Hey, Let's Twist!" Special bulletins to Astaire studios throughout the country have already heralded the tie-up. All studios have received reprints of the New York Times full page ad on "Hey, Let's Twist!" In addition, each studio in more than 100 key cities will receive a 40 x 60 display depicting highlights from the picture with special printed matter illustrating the proper way to do The Twist. These displays will be used in connection with planned local Twist contests included in the promotion for the picture. Armored Hosiery Corp., manufacturers of Peppermint Twist ties and socks, have already informed their more than 5,000 accounts on how to make this tie-up most effective. Reprints of the New York Times ad have been forwarded to all local retailers urging full cooperation with exhibitors in the promotion of "Hey, Let's Twist!" Merchandise gifts will be made available to contest winners. The manufacturers of BVD Brand Sport Shirts have a group of shirts called the "Twist" which they are promoting in connection with "Hey, Let's Twist!" Reprints of the New York Times ad have been sent to BVD field men in 50 states, who have been alerted to cooperate with exhibitors. Counter cards, window display cards and window streamers crediting the picture are being sent to retailers and they, too, will provide merchandise prizes for contest winners. Teena Paige, manufacturers of dresses in junior sizes has created a line of "Hey, Let's Twist!" dresses worn in the picture and by Jo Ann Campbell, co-star in the film. Tie-up involves thousands of stores throughout the country which will cooperate with theatres by making available free "Hey, Let's Twist!" dresses for prizes. Dresses will be tagged with picture title. Displays and stills will be available for store windows.

1962 EXPLOITATION INDEX

(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

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KIDS' MATINEES

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G2. The Good Old Days EX382
G3. Critics Treated and Gifted In Chicago EX382
G4. I Saw It In The Newsreels EX384

CRITICS TREATED

(Continued from page EX-382)

Special streamers, mentioning picture and theatre, were used on all book delivery trucks playing up the paperback edition. Similar streamers were used in many window displays arranged with local book shops.

NUMBER G4

I Saw It In The Newsreels

THEATRE: **Regal**
ADDRESS: **Kirkcaldy, Scotland**
MANAGER: **Douglas G. Adams**

Keeping the Regal in the local spotlight is one of my main tasks and one I concentrate on as much as publicizing the actual programs. An admirable source for tie-ups and newspaper breaks can be achieved by keeping an eye on the contents of the Pathe News which I play.

One of the most successful was when a Polish folk dancing group from nearby Kinghorn entered the International Dancing Festival at the Welsh Eisteddford at Llangollen in Wales. The clip was not a long one, but I invited the troupe along to see the reel on the Tuesday wearing their national dance costumes and notified the press. Six papers including the Edinburgh Evening Despatch (circulation—59,000 approximately) covered the event and devoted space to the value of $215 to it.

The visit of the Queen to the National Coal Board Lurgi plant at Westfield some ten miles from the theatre provided another excellent opportunity to gain publicity and cement our relations with the NCB officials. All those who were presented to Her Majesty and other executives were invited to a regular performance.

The chance to tie-in the Pathe News Technicolor coverage of the Farnborough Air Display with the RAF "At Home" at nearby Leuchars Airfield was too good to miss. With the co-operation with the Station PRO we were able to overprint fifty eye catching hanging cards at the cost of a few shillings. These read: "See Farnborough Air Display in Technicolor on Pathe News at ABC Regal, Kirkcaldy *then* met the Royal Air Force at home at Leuchars—Battle of Britain Week." The RAF sited the cards for us.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Mon" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Place, Los Angeles 5, Calif.

DRIVE-IN THEATRE EQUIPMENT

DRIVE-IN THEATRES: Use "Rain-Protectors"; Patent Pending; Lease plan; 10% increase guaranteed; Money back guarantee. KOVER-KAR, INC., No. 8 Exchange Street, Rochester 14, New York.

NEW EQUIPMENT

SUNPROOF, RAINPROOF MASONITE MARQUEE LETTERS, fit all signs. Sample free. Black or red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters, or over $60.00 list). S.O.S., 602 W. 52nd. New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion. parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

THEATRE FOR LEASE

MODERN THEATRE, Norfolk, Virginia, 750 seats, air conditioned, centrally located, equipment optional, low rent, population over 300,000. Available now. Dial JU 8-1849 or write MARION ECHOLS, 201 Lenox Avenue, Norfolk, Virginia.

THEATRES FOR SALE

THEATRE, brick and steel; for sale or lease; industrial town 20 miles from Pittsburgh; only theatre; 700 seats; fully equipped. McGILLICK COMPANY, 306 North Homewood Avenue, Pittsburgh, Pennsylvania.

DELUXE DRIVE-IN THEATRE FOR SALE. 20 acres, 828 speakers, 400 heaters, all new 1961. CASEY REALTY, 1023 E. Main St., Columbus 5, Ohio.

USED EQUIPMENT

AUTOMATIC CHANGEOVERS, (less switch), Pair $24.95; 2000' Film Cabinets new Sternmade, per section $1.95; 3 Speed Nonsync Turntables $14.95; 16" upper Simplex magazines $4.95. S.O.S., 602 W. 52nd, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43. Pennsylvania.

YOU NEED "THE AT-A-GLANCE" BOOKKEEPING BOOK

(Plus Service No. 6 of Exhibitor's Theatre Forms and Systems)

Specially designed for your use by a leading theatre specializing C.P.A. firm, this extremely simple system has been constantly revised and improved.

Price: $1.75 per book (sufficient for 52 weeks)

M.P. EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . but in this preponderantly male business, she should specify her sex.**

WANT EXPERT PUBLICITY MAN, any age who knows theatre operation, newspaper copy, and management. Must be bondable and give full time for promotion, contests, and coordinations. Minimum salary to start $100 per week. If you are not qualified don't waste your time. Location—southeastern part of Virginia; working hours—unlimited. All replies confidential. Please state full particulars. **BOX A124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER AVAILABLE: Cleveland-Canton, Ohio area. Experienced all phases indoor, drive-in and art theatre operation. Wide experience in both concession and advertising. **BOX B124, c/o M. P. EXHIBITOR, 317 N. Broad St., Philo. 7, Pa.**

JOB WANTED as assistant manager of NYC theatre. Am willing to learn and want to make it my career. Need the chance. Have good references. **DAVID REYES, 862 Cauldwell Ave., Bronx 56, N. Y. (117)**

CITY OR DISTRICT MANAGERS position wanted. Age 38, 21 years experience all phases indoor and drive-in theatre, concession operations. Presently managing large East Coast Drive-In. Will relocate. **BOX A110, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

EXPERIENCED DRIVE-IN MANAGER available. Recently employed in big city Drive-In. Excellent references. Boston exchange area preferred. **BOX B110, M. P. EXHIBITOR, 317 N. Broad St., Philo. 7, Pa.**

DISTRICT MANAGER, manager, film company exploitation, publicity, advertising, booking. 28 years experience, 42, A.B., Roxy, N.Y.; Cinerama, Phila., Mid-West, West Coast. Doctor for sick houses and sad grosses. Decent salary, relocate. Real showman with top references. **BOX C124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Po.**

WANTED: Drive-In theatre manager. Year around apportunity, excellent working conditions with A-one Drive-In Theatres. **Write ADAM GOELZ, Division Monager, 2735 Cherokee St., St. Louis 18, Mo. (110)**

JOB WANTED as projectionist or sound maintenance. 5 years experience in both. Sober, 28 years old, married. Mostly desires Southwestern U.S. but will relocate almost anywhere. **HARRY F. BEARD, JR., P. O. Box G, Hay Springs, Nebr. Phone: ME 8-2481. (110)**

SOBER, MATURE Gentleman seeks position with prospects. Experienced manager, supervisor, art and conventional. Exploitation, promotions, maintenance. Will consider commission basis. **BOX C110, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

A GOOD MANAGER is hard to find as is a GOOD EMPLOYER, these facts must be readily acknowledged at first meeting. Excellent background and references. Call or write **ERNEST A. GRECULA, 44 Lawrence Ave., Avan, Conn. ORchard 7-0834. (110)**

***Address all correspondence to—* The A-MAN Corner { Motion Picture Exhibitor 317 North Broad St., Phila. 7, Pa.**

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Name .....

Title .....

Address .....

Clip and Mail Today to

317 N. Broad St.

Phila. 7, Pa.

DESIGNED BY SAUL B



...AND RIGHT THRU THE ROOF! NEW YORK

SMASH! PHILADELPHIA BOSTON, WASH-INGTON

SOCK! LOS ANGELES SAN FRANCISCO SAN DIEGO

TREMENDOUS! CHICAGO, DETROIT MINNEAPOLIS

THIS IS BILLY WILDER'S NEW COMEDY,

ONE, TWO, THREE

IT STARS: JAMES CAGNEY HORST BUCHHOLZ

PAMELA TIFFIN ARLENE FRANCIS

ALSO STARRING:

HOWARD ST. JOHN HANNS LOTHAR & LILO PULVER

FILMED IN PANAVISION® SCREEN PLAY BY BILLY WILDER AND I. A. L. DIAMOND • PRODUCED AND DIRECTED BY BILLY WILDER • MUSIC ADAPTED AND CONDUCTED BY ANDRE' PREVIN • PRESENTED BY THE MIRISCH COMPANY INC. IN ASSOCIATION WITH PYRAMID PRODUCTIONS, A.G. • RELEASED THROUGH UNITED ARTISTS

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 31, 1962 | Volume 67 | Number 7

IN TWO SECTIONS • THIS IS SECTION ONE



Herman Robbins, chairman of the board, National Screen Service, was named recently as president of the Motion Picture Pioneers, succeeding Si Fabian, Stanley Warner president.

Pay-TV Forces Win Ark. Verdict

(See Page 6)

NT&T Considers Switch To General

(See Page 7)

CO-OP ADVERTISING SHOULD BENEFIT ALL . . . see editorial—page 3

ELIZABETH **TAYLOR** · AVA **GARDNER** · ROBERT **TAYLOR**

Great Stars in 2 Great Thrilling Adventures!

IVANHOE

Knights of the Round Table

SENSATIONAL!!!

ATLANTA
$8,400 IN
FIRST 3 DAYS!

NORFOLK
$10,300 IN
FIRST 4 DAYS!

INDIANAPOLIS
$6,700 IN
FIRST 3 DAYS!

BUFFALO
$7,100 IN
FIRST 4 DAYS!

LOEW'S THEATRES, INC.

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 45TH STREET
NEW YORK
36

Mr. Robert Mochrie

Dear Bob:

I can't begin to express our delight with the early grosses coming in on IVANHOE and KNIGHTS OF THE ROUNDTABLE. In Norfolk, our Saturday was the biggest we've had in two years--beating block-busters such as BUTTERFIELD 8 by more than 30%! Saturday business in Atlanta topped WHERE THE BOYS ARE, and Indianapolis figures surpassed VILLAGE OF THE DAMNED. In other situations, the figures are consistently out in front of many first-run attractions.

The audience reaction everywhere has been great. We congratulate you and your independent distributors on this exceptional showing.

Best always,

John F. Murphy

JOHN MURPHY

P.S.--WE HAVE JUST CONFIRMED HOLD-OVERS FOR A SECOND WEEK IN NORFOLK, INDIANAPOLIS AND TOLEDO, AND A MOVE-OVER FOR A SECOND WEEK IN HARTFORD.

BOOK THESE M·G·M HITS NOW!

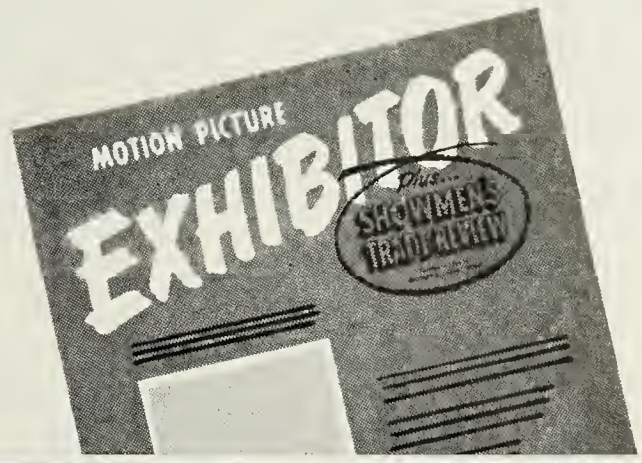
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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 7

JANUARY 31, 1962



CO-OP ADS SHOULD BENEFIT ALL

COOPERATIVE ADVERTISING is not new to this industry which depends so much on "spreading the good word" about its films to the public. Some extremely effective ad campaigns have come from the fertile minds and pocketbooks of distributor, independent, and circuit admen working together to push a certain film over the top.

This has not been an unmixed blessing, however, and to see the other side of the coin, just examine the problems of many independent theatre operators who have tried in vain to arrange co-op campaigns with reluctant distributors.

It would seem that certain large circuit operations are favored in this respect, with their less powerful independent competitors treated somewhat like industry step-children.

One source of bad feeling has come from a situation whereby a circuit theatre in a particular community either is sold to another operator or closed entirely. In many such instances, the surviving theatre or new owner will attempt to arrange a similar cooperative advertising deal with a distributor only to find that the door to such an arrangement has been shut. It is this lack of an industry-wide policy on cooperative advertising that has hurt quite a few films in their performance at the boxoffice.

On numerous occasions, an exhibitor may be extremely willing to go out on an advertising limb a little farther than usual for a picture he feels is worth such a gamble. He does not because a distributor refuses to accept a proportionate share of that promotional gamble for him, while he will do so for a competing circuit affiliate. It just doesn't seem fair to the independent operator.

In recent months, attention has been focussed on the COMPO Plan (originally conceived by and named for Ben Marcus). This may well alleviate the situation described above. Several distributors have cooperated with excellent results on increased ad budgets for particular saturation playoffs, and both circuit situations and participating independent theatremen have benefitted.

It would be naive to deny the obvious fact that some theatre situations are more important in terms of grossing potential than others. But every situation is important to this industry. Anything that can be devised to more equitably distribute promotional effort so that all situations benefit is a giant step forward.

Let's do what we can to put more cooperation and less favoritism into cooperative advertising.

EMPTYING THE MAIL BAG

RECENTLY, WE WROTE a letter to a leading eastern newspaper in answer to attacks on motion pictures by persons who apparently never attended any movies at all, good or bad. Our letter was featured in the letters section of that paper under the headline, "Moving Pictures Defended."

Primarily, we attacked the notion that political censorship was the answer to the problems caused by "fast-buck" film efforts and pointed out that increased support at the boxoffice of good family entertainment was a far more effective weapon.

This newspaper gets around, and we received among others a letter from a prominent exhibitor in an outlying area complimenting us on our stand. The way in which this theatreman writes indicates that he has slightly missed the point of our position.

First he calls to our attention his competitor, a drive-in, which he says "keeps pounding away at sex and nudity films—a very distasteful situation." With that analysis, we agree wholeheartedly.

But our correspondent adds the illuminating information that he has never played a picture condemned by the Catholic Legion of Decency with one exception, "Never On Sunday." In his 25 years as an exhibitor, that is his first. Well, one is enough to shatter the picture of his theatre he has tried to build up over the years. This gentleman adds that he, personally, favors censorship of movies, books, and television.

It's slightly difficult to figure out just why he complimented our letter to the newspaper. We disagree rather sharply with many of his conclusions.

Still cheeking our mailbag, another theatreman writes us decrying the fact that pictures do not seem to be publicised nearly as well today as they were in the past. He tells us that he makes it a point to answer the theatre phone when he is on hand. Many of the people who ask "What's playing?" follow it up immediately with "What's' it about?" Some of the public misconceptions are startling and amusing.

Many callers assumed that "Guns Of Navarone" was a western. That word "guns" threw them. Others, for some reason, decided in their minds that "Susan Slade" was a western. It seems that "Slade" is the name of a western character. Our correspondent blames this on a lack of proper publicity work in getting the entertainment message of a film to the public. Maybe so.

This brings up an interesting point. Recently we had occasion to discuss this same subject with Martin Davis and Joe Freedman at Paramount. We were shown figures which prove that Paramount at least was spending practically as much for total advertising and publicity as in the previous year. These figures don't lie, and there are others who spent more than last year.

Of course, it is true that there are pictures that get no advertising at all in the trade press, but this is nothing new over the years.

Maybe the public is just getting a bit more dense than they have been in the past. Or perhaps there are so many other calls on their attention and leisure time that motion pictures must devise some startling new publicity procedures to capture this attention and time.

Certainly, there is no doubt that a well publicised picture has the best chance to ring the bell at the boxoffice.

In any event, the mailbag still proves itself an interesting, often amusing barometer of industry opinion.

WILLIAM HOLDEN | CLIFTON WEBB

LEO McCAREY who gave you
"Going My Way" and
"The Bells Of St. Mary's"
now brings you
his crowning
achievement...

SATAN NEVER SLEEPS



CO-STARRING

FRANCE NUYEN

Produced and Directed by
LEO McCAREY
Screenplay by
CLAUDE BINYON
and
LEO McCAREY
Based on a novel
by PEARL S. BUCK

CINEMASCOPE
COLOR by DE LUXE

20th Never Sleeps

24 hours a day, 365 days a year,
producing and merchandising the
biggest box-office hits of 1962

BOOK IT NOW! ONE OF
THE BIG REASONS
FOR JOINING



NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Max Youngstein, executive vice-president, Cinerama, became a grandfather with the birth of a girl, **Rachel,** to his daughter, **Mrs. Helen Verno.**

A son, **Steven,** was born to **Mr. and Mrs. Paul Baise** at Red Bank, N. J. at Riverview Hospital. Father is advertising-publicity staffer for Continental Distributing, Inc.

Gold Bands

Robert S. Schwartz, Universal Pictures home office publicist, was married to **Arlene Kampfer** at a ceremony at Temple Emanuel.

Diamond Ring

Eric Rose, managing director, Trans-Lux Krim, is engaged to **Sue Lyon,** of Detroit. The wedding will take place in the spring.

Obituaries

Clara Story Edwards, 77, former national chairman of the Motion Pictue Committee of the General Federation of Women's Clubs, and former president of the Federation of Motion Picture Councils of America, died in Salt Lake City.

Ben Fish, 70, film industry pioneer and brother of **Samuel Goldwyn,** died in Hollywood, of a heart attack. He was associated with Goldwyn in distribution for 40 years. He is survived by his widow, two sons, and his brother.

Robert Schwartz, 48, owner, Ville and Lake Drive-In, Waterbury, Conn., died.

Joseph F. Smith, 62, retired general manager, former R. R. Bair Theatres, died in Indianapolis.

Lucille Starling, who, with her husband owned the Grove and Urban Theatres in Dallas; the Wings and Texas, Grand Prairie; and others in Forney and Mesquite, Tex., died in Dallas. She owned the White, Fort Worth, at the time of her death.

Nicholas Vandensteen, 67, veteran foreign title film editor, died at his Ridgewood, N.J. home. During his 35 year career he worked on thousands of films shown abroad.

Regents Uphold Ban; No License For "Connection"

ALBANY—The Board of Regents here has concurred with the decision of the motion picture division of the State Department of Education that the film version of the off-Broadway play "The Connection" is obscene. This means that the film will not be licensed for public viewing in New York State.

The producer and owner of the film agreed to delete a scene showing a nude woman on a magazine cover, but refused to delete a frequently used word claimed to obscene by the Regents. The producer holds that the word is not obscenc when take in context.

It has been reported that the Education Department believes this to bc the first time license was refused a film because of obscenity unrelatcd to sex. It is possible the decision will be testcd on constitutional grounds.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 29

N.C. Managers Pledge "Family" Weekends

CHAPEL HILL, N.C.—Managers of local motion picture houses have agreed to show a film suitable for "general patronage" on at least one of the two weekend days during the regular school year at Chapel Hill.

The agreement was reached by E. C. Smith of the Carolina and Andy Gutierrez of the Varsity at a conference with representatives of the Chapel Hill District Council of the Parent-Teacher Association. The PTA group met with the managers to ask that more films suitable for children be shown on school weekends when the youngsters are free to attend them.

The decision of the theatre managers was praised by W. Robert Mann, president of the district PTA group, as "an excellent example of public spirited action."

Mann asked local citizens to join in expressing their appreciation for the move.

"The managers alone cannot make this plan a success," he said in a public appeal. "But if we give them enough support, it can become a wholesome tradition in our community."

The arrangement takes on added interest in the face of increasing public criticism of so-called adult films in recent months.

Universal Earnings Drop

NEW YORK—Universal Pictures Company, Inc., reports for the fiscal year ended Oct. 28, 1961, consolidated net earnings from operations of $3,005,367, after a provision of $2,460,000 for federal taxes on income. After dividends on preferred stock such consolidated net earnings amount to $3.22 per share. For the previous year, the company reported consolidated net earnings from operations of $6,313,357, or $6.92 per share.

BROADWAY GROSSES

"View" In Big Opening

NEW YORK—Led by the Paramount and DeMille, which had a very good opening, and hard ticket situations, Broadway first-runs all did well on the week-end:

"TENDER IS THE NIGHT" (20th-Fox). Paramount reported $35,000 for the second week.

"A MAJORITY OF ONE" (Warners). Radio City Music Hall, with stage show, claimed $94,000 for Thursday through Sunday, with the third week going to $140,000.

"THE ROMAN SPRING OF MRS. STONE" (Warner). Capitol reported $17,000 for the fifth week.

"KING OF KINGS" (MGM). Loew's State announced that the 16th week hit $21,000.

"EL CID" (Allied Artists). Warner did $34.500 on the seventh week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille garnered $30,000 on the opening week.

"POCKETFUL OF MIRACLES'" (United Artists). Victoria stated the sixth week was $12,000.

"ONE-TWO-THREE" (United Artists). Astor anticipated the sixth week as $28,000.

"BACHELOR FLAT" (20th-Fox). Forum reported $9,500 for the third and last week.

"THE INNOCENTS" (20th-Fox). Criterion did $13,600 for the fifth week.

"WEST SIDE STORY" (United Artists). Rivoli did $42,000 on the 15th road show week.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace claimed $36,000 for the sixth road show week.

UA Ups Heiber

TORONTO—George Heiber, United Artists Toronto banch manager, has been given the dual responsibility of managing the company's Toronto office and supervising all other UA branches in Canada, it was announced by James R. Velde, UA"s vice-president in charge of domestic sales.



Sophia Loren displays the New York Film Critics Award presented to her as "Best Actress of 1961," for her performance in "Two Women." With Miss Loren are, left to right, Joseph Levine, president, Embassy Pictures; Miss Loren's husband, producer Carlo Ponti; and Mrs. Levine.

Pay-TV Forces Win Ark. Decision

Cable System Approved; Harling Pledges Exhib Fight To Highest Court; Telemeter Hails Verdict

LITTLE ROCK, Ark.—The Arkansas Circuit Court has affirmed the unanimous decision of the State's Public Service Commission ordering Southwestern Bell Telephone Company to provide Midwest Video, holder of a Telemeter franchise agreement, with the necessary facilities for a cable system for pay-television.

Theatre owners had appeared before the Public Service Commission as intervenors and then carried the case to the Circuit Court. In dismissing the arguments of the intervenors, the Circuit Court noted that the contention of the theatre owners "involving alleged desructive competition do not present a justifiable issue in this case."

Philip F. Harling, chairman of the Joint Committee Against Pay TV, declared that pay tv is involved in interstate commerce and not a utility, and therefore a matter for Federal control "We feel," he said, "that the Arkansas Public Service Commission was without authority in permitting the local telephone company to provide service for Paramount's Telemeter system." He added that this decision will be fought all the way to the U.S. Supreme Court, if necessary.

In a statement issued by International Telemeter Company, division of Paramount Pictures Corporation, it was said that "if the anti-pay tv committees hope to delay this new medium by spending whatever money they can raise on further appeals, it would seem that they have an obligation to inform their contributors about the facts. A major legal 'breakthrough' has been achieved. In Arkansas, the likelihood for an injunction in proceedings of this kind is extremely remote. It is also the strong conviction of our counsel, confirmed by the judicial decision, that further appeals are wholly without merit."

Defining the issues and their decision, the Court said that petitioners contend "that the service sought by Midwest is not a utility or telephone service within the meaning of Arkansas Statutes and that, therefore, the Public Service Commission does not have jurisdiction. Petitioners also contend that the operation proposed by Midwest is in interstate commerce and consequently is under the exclusive jurisdiction of the Federal Communications Commission and that the proposed service is not in the public interest

"The authority of Midwest to operate as proposed is not in issue in this proceeding. Southwestern Bell is a public utility engaged in doing a general telephone business—intra and interstate—and has for a considerable period of time been engaged in transmitting tv programs via their cables. Under the laws of Arkansas, Midwest was within its rights in demanding the service sought. . . . The proposal of Midwest is not of such an interstate character as to divest the Public Service Commission of jurisdiction for rate making and public protection purposes. The public interest will be protected through the posting of security by Midwest. The equities of petitioners (intervenors before the Public Service Commission) involving alleged destructive competition do not present a justifiable issue in this case."

Dealer-Manufacturer Combo Vetoed By Both Groups

CHICAGO—Plans for a combined dealer-manufacturer trade association apparently will not be extended beyond the "suggestion" stage.

Both the Theatre Equipment and Supply Manufacturers Association, and the Theatre Equipment Dealers Association, who met here at the Sherman Hotel, did not seem to be generally enthused about the proposed association, although both associations expressed a desire to cooperate with one another.

TESMA has appointed a five-man committee to work with TEDA on mutual problems apparently as an expression of their desire to cooperate.

The committee consists of Lee Jones, Jack Nolan, Arthur Hatch, Francis Keilhach, and Leonard Satz.

Dallas Tent Unveils Marquee Statuettes

DALLAS—The Dallas Variety Club's first annual international Marquee Award will make its debut here on Feb. 3, at a formal reception and dinner to be staged at the club's redecorated quarters.



The first two golden statuettes will be presented to actor Troy Donahue and actress Hayley Mills, winners of the recent Interstate Theatres — Radio Station KLIF "Oscarstars of Tomorrow" poll staged on behalf of the Variety Club.

Donahue will travel to Dallas to accept his award in person. Miss Mills' "Marky" will be accepted via long distance hookup by Walt Disney, producer of "Parent Trap" starring the young actress, who will be unable to attend owing to a current film commitment in her native England.

The statuette, which measures 18 inches tall, was created by the noted designer, Gordon Smith. The show business organization plans for the event honoring rising young motion picture stars to be an annual highlight in Dallas, similar to Hollywood's Academy Awards.

Wheelwright Joins Bronston

NEW YORK—Samuel Bronston announced that Ralph Wheelwright has been appointed vice-president of Samuel Bronston Productions in charge of advertising and publicity, with headquarters in Los Angeles, New York, and Madrid.

Wheelwright served for a number of years as assistant to Howard Strickling at MGM, and later headed the "Porgy and Bess" unit for Samuel Goldwyn at Columbia Pictures. He coordinated the MGM campaign for "King of Kings," and represents Bronston for the Allied Artists presentation of "El Cid."

Wheelwright's activities will be devoted to the extensive independent production and distribution plans of Bronston, including the forthcoming "55 Days at Peking," "Fall of the Roman Empire," and a story of the French Revolution.

Trans-Lux Announces New Expansion Plan

NEW YORK—Richard Brandt, president, entertainment division, Trans-Lux Corporation, announced that "in 1962 alone, we will make entertainment investments in major projects totalling $2,800,000. This is the largest one year investment of its kind in the history of our company."

The Trans-Lux entertainment division now has within it four separate major branches—theatres, independent distributing, television, and Television Affiliates Corporation (TAC).

Thomas E. Rodgers, vice-president of Trans-Lux Corporation, announced the erection of a new theatre to be known as the "Trans-Lux East," located at 58th street and Third avenue, with a capital investment to be in excess of one-half a million dollars.

Completion of this prime location theatre—the first ever to be built as part of an office and residential building structure, will be in the fall of 1962. Rodgers further stated that "it is our aim to acquire or build theatres so that we will at least double our holdings within the next few years. This year, $150,000 will be spent in our theatres to keep them at the highest rate of efficiency known to theatre operation. At the present time, there is under consideration, the acquisition of theatres in major cities."

Ed R. Svigals, vice-president, Trans-Lux Distributing Corporation stated that the distributing corporation is launching its most ambitious program since its inception. Three films of major importance are already in preparation for release during 1962: "Horror Hotel" from England, "La Morte De Belle" from France, and "A Stranger Knocks" from Denmark. "These pictures, which are only part of our program for the coming year, represent a cash outlay of $500,000."

Robert Weisberg, vice-president, Television Affiliates Corporation, summed up the past six months in the growth of TAC. He gave brief descriptions of a few of the programs produced by stations, which will be included among the 100 in the TAC library for 1962.

The press conference was concluded with a projection for 1962 by Richard Carlton, vice-president, Trans-Lux Television Corporation, who made the following announcements of major importance. "Trans-Lux Television Corporation is taking a giant step forward in the production of new programs for 1962 and 1963, representing an investment of approximately $1,750,000. The lion's share of this unprecedented sum has been allocated to the production of an exciting new cartoon series—"Hercules."

Para. Ups Cardea

NEW YORK—James E. Perkins, president of Paramount International Films, Inc., announced the appointment of Armand Cardea as the company's director of advertising, publicity, and exploitation.

Cardea, who will headquarter in New York, was formerly Paramount International's assistant director of advertising, publicity and exploitation. He previously held a number of key advertising and publicity assignments in the organization, and co-ordinated the overseas promotion of Alfred Hitchcock's "Psycho" and Marlon Brando's "One-Eyed Jacks."

Nathanson Leaves UA For Embassy Position

NEW YORK—Mort Nathanson has been appointed director of publicity for Embassy Pictures Corp., it was announced by Joseph E. Levine, president. Nathanson, who resigned from United Artists as director of national publicity, takes over his new post on Feb. 5.



NATHANSON

He had been with UA since 1951, when he was named publicity manager. Since than Nathanson has occupied key positions in the United Artists domestic and international publicity and advertising operation. He played an important role in the company's promotional activities during the past 10 years of its phenomenal growth as one of the motion picture industry's leading organizations.

Prior to joining United Artists, Nathanson held a wide variety of posts in the motion picture industry and the legitimate theatre. He was press agent for the late Michael Todd's theatre enterprises. He also represented Katharine Cornell, Group Theatre, Theatre Guild and Playwrights Company among other theatrical organizations. He subsequently moved into the motion picture field and held the successive posts of eastern publicity director for Samuel Goldwyn, Liberty Films, and Paramount Pictures.

Samuel J. Friedman has been named national publicity director, it was announced by Fred Goldberg, UA executive director of advertising, publicity, and exploitation. Friedman recently completed a special assignment for UA on the screen version of "West Side Story." He was previously head of amusements publicity for Cecil B. De Mille's "The Ten Commandments" and handled the initial roadshow campaigns for "The Bridge on the River Kwai."

Lightstone Moves Up

NEW YORK—Joseph E. Levine, president, Embassy Pictures, announced the election of Leonard Lightstone, director of world-wide sales for the organization, as a vice-president of the company. Lightstone joined Embassy last June. Lightstone will assume additional responsibilities.

NT&T Would Become National General To Reflect Future Diversification

BEVERLY HILLS, CALIF.—National Theatres and Television, Inc., operator of the nation's second largest theatre circuit, announced that it plans to change its name to National General Corporation.

A proxy statement sent to shareholders explained, "In addition to a continuation of its theatre exhibition business, the company proposes to enlarge and diversify its scope of activities."

This was in accordance with the previously announced program of National Theatres' president, Eugene V. Klein, who was named the company's chief executive on March 20, 1961. First phases of his program involved restoration of theatre operations to a profit-producing level. That was accomplished in the past year, along with substantial improvement of the theatre properties.

Shareholders are asked to approve the name change at their annual meeting to be convened on Feb. 20 in the Fox Wilshire Theatre, Beverly Hills.

Names of principal subsidiaries, including Fox West Coast Theatres Corporation, Fox Inter-Mountain Theatres, Inc., and Fox Midwest Theatres, Inc., will not be changed. In explaining reasons behind selection of a more representative name for the parent corporation, the proxy statement said:

"The principal business of the company has been the operation of motion picture theatres. In addition, it engaged through subsidiaries in the operation of several television and radio stations as well as in the production of programs for television and the distribution to others of motion pictures and film series and taped shows for telecasting. The company has either sold the subsidiaries engaged in such television and radio activities or it no longer owns a majority of the outstanding stock of such subsidiaries.

"In addition to a continuation of its theatre exhibition business, the company proposes to enlarge and diversify its scope of activities. As the company is no longer engaged directly or indirectly through controlled subsidiaries in the ownership and operation of television and radio stations, the board of directors considers it advisable to change the name of the company to one which is more appropriate to the general activities in which the company is now engaged or may engage in the future."

National is reducing the size of its board from 12 members to seven, reflecting a series of retirements. Of the seven nominees, Klein, Jo Benaron, and Jack M. Ostrow were elected to their present terms at the annual meeting a year ago. Irving H. Levin and Alan May, who are vice-presidents of the company, became directors last August. Lloyd Drexler of Chicago and Edward Patterson of New York are new candidates.

Directors Leonard Davis, William J. Friedman, A. J. Gock, Philip L. Handsman, Willard W. Keith, and Richard W. Millar elected not to stand for reelection for the ensuing year.

Distribs, Gov't Appeal TV Block Booking Ruling

WASHINGTON—Several motion picture companies, along with the Department of Justice, have appealed to the Supreme Court from a decision of the New York District Court in the tv block booking case.

Loew's, Inc., Screen Gems, Associated Artists, United Artists, C & C Super Corp., and National Telefilm Associates filed the appeal because in their judgment the lower court decision was "extreme."

The lower court, refusing to insist that films be sold individually, decreed that "packages" could be made available to competing stations in different areas. The Court said in this way the stations could accept or reject the deal.

The Department of Justice, on the other hand, seeks a more rigid order. They say the only cure for the tv block booking problem is to force the sale of films on an individual basis.

Union Seeks New Pacts

NEW YORK—Negotiations for a new employment contract for several producer-distributor company white collar workers are being conducted by a committee of the Home Office Employees Union Local H-63, IATSE.

The companies involved in the negotiations with the union are Paramount, MGM, United Artists, Universal, Columbia, 20th-Fox, and Warner Bros.

It was also reported that Local H-63 is negotiating new contracts with Stanley Warner Management Corporation and RKO Theatres. Their old contracts expired Aug. 31, 1961, whereas contracts with the producers expired Dec. 31, 1961.

Once these contracts have been signed, Local H-63 will begin conferences with newsreels and laboratories. Their contract expired Dec. 21, 1961.

Russell Moss, executive vice-president of Local H-63 heads the union committee, and Arthur Israel Jr., Paramount's eastern director of labor relations, is representing the producer-distributors.



Seen at the recent world premiere of 20th-Fox's "Tender Is The Night," Paramount, New York City, which was a benefit for Medico, Inc., were, left to right, Jennifer Jones, Jason Robards, Jr., and Lauren Bacall (Mrs. Robards); and Mrs. Norris; Glenn Norris, 20th-Fox general sales manager; Peter Levathes, 20th-Fox executive vice-president in charge of production; and Mrs. Levathes.

Bronx Theatre Sold

NEW YORK—Berk and Krumgold, theatre realty specialists, announce that they have sold for Loew's Theatre and Realty Corporation the 1200-seat Loew's Boston Post Road Theatre, Bronx, N.Y., to North Bronx Theatre, Inc., headed by Mrs. Edith Marshal, who operates the Bolte Circuit.

Col.'s Rothman Reports Business Booming Abroad, Led By "Navarone"

NEW YORK—"Business is booming for Columbia in every major area of the world with total billings for the first 33 weeks of the current fiscal year showing a 15 per cent lead over last year's highly successful results," declared Mo Rothman, executive vice-president of Columbia Pictures International, at his annual report to the trade press.

Rothman reported that following his recent two-month round-the-world tour of Columbia's far-flung global operations, he is now confidently looking forward to one of the company's biggest years in its overseas activities.

Playing a major part in that success story is the performance of Carl Foreman's "The Guns of Navarone." Rothman declared that the epic adventure story is "the most successful picture I have personally handled including my tenure at United Artists where we took great pride in the success of 'Around the World in 80 Days.'" He said that present figures indicate that the Eastman color and CinemaScope production would equal or even exceed the record-breaking overseas business of Columbia's all-time money-maker, "The Bridge on the River Kwai."

Rothman reported that "The Guns of Navarone" had climbed over the $2,000,000 mark in Great Britain where it is already the highest grossing picture in the company's history. In Japan, it has rolled up a huge $1,500,000, again an all-time company record. "And in Greece," declared Rothman, "where there is a 100 per cent entertainment tax, the film has scored a sensational $130,000, the largest territorial business of any American film in the history of local distribution."

Rothman also revealed that the mammoth film has already broken 26 separate theatre records around the world, while it is the best-grossing Columbia release of all time in 20 different overseas territories. In nine territories, "The Guns of Navarone" will ultimately be the highest-grossing American film ever released.

Rothman pointed out that Columbia had experimented during the past year in stepping-up its exploitation efforts and budget for designated lower-cost films which lend themselves to special merchandising treatment in the overseas markets. He declared that William Castle's "Homicidal," which earned double the business of any previous Castle production, was due mainly to the personal appearance tour on the Continent of the master-showman as well as the application of U.S.-proved merchandising ideas over the objections of European exhibitors. Rothman also referred to Columbia's "Scream of Fear" as another picture of this type which has grossed more than $1,000,000 around the world.



Shown at the installation luncheon, Variety Club of New York Tent 35, are, left to right, Charles A. Alicoate, Joey Adams, and Col. James Carreras.

Van Riel Promoted To Fox Ad Art Head

NEW YORK—Twentieth-Fox Film Corporation appointed Harold Van Riel as advertising art director, succeeding to the position formerly held by Victor Sedlow, it was announced by Charles Einfeld, vice-president in charge of advertising and publicity.



VAN RIEL

Van Riel is a native New Yorker, having graduated from the city's High School of Music and Art, and was a member of the Walt Disney organization before joining 20th-Fox where he has been a staff advertising designer for the past 20 years.

Van Riel plans to streamline the activities of his art division and hopes to set up within his department an apprentice division where young students of design can find the opportunity to gain experience in motion picture advertising design. This has proven successful not only in the merchandising of film, but in its adaptation to advertising layouts in all other industries.

Van Riel is presently making contacts with such institutions as the Art Students League, Pratt Institute, and The Cooper Union, and with heads of the art departments in the local colleges and universities in New York City and the surrounding areas.

Salemson To PR Post

NEW YORK—Joe Wolhandler Associates announced an addition to its staff of Harold J. Salemson, veteran motion picture publicist, as account supervisor.

Salemson, for many years a news correspondent in Hollywood, before coming to New York in 1948 to enter publicity ranks, has been closely associated with Stanley Kramer Productions for many years.

He has also done special-assignment work for Columbia Pictures, United Artists, and most recently Universal International. On the distribution end, he has held such company posts as assistant to the executive vice-president, IFE-Italian Films Export; director of promotion, Continental Distributing; and president, Film Representation, Inc.

Technicolor Cites Progress

BEVERLY HILLS, CALIF. — Patrick J. Frawley, Jr., chairman of the board and chief executive officer of Technicolor Corporation, reported last week that "13 of the 15 top boxoffice pictures for 1961 were in Color by Technicolor. "He added that production planned for 1962 indicates a very good year, and the motion picture division is currently running three shifts with both sales and profits up from last year. Important expansion plans in both the 16 mm and 8 mm fields were announced.

Loew's Capitol, B'way, Switching To Cinerama

NEW YORK—One of the world's most famous showcase theatres, Loew's Capitol, on Broadway, will be converted into the largest of all "Super-Cinerama" theatres, as the result of a long-term lease agreement consummated between Laurence A. Tisch, president and chairman of the board of Loew's Theatres, Inc., and Nicolas Reisini, president and chairman of the board of Cinerama, Inc. Alterations will be completed in time for a summer premiere of "How The West Was Won," the first story-line film to be produced by Metro-Goldwyn-Mayer and Cinerama, Inc., in the Cinerama process.

Approximately $1,200,000 will be expended in converting the Capitol into a "Super-Cinerama" Theatre which will be unique in the motion picture theatre field. The giant 3,200 square foot screen (102 feet by 32 feet) will serve as the fourth wall of the theatre, with the screen running from wall to wall and from floor to ceiling. To enhance the presentation, the entire theatre will be decorated in monotones, a single neutral color.

The Capitol's spacious lounger chairs will be so arranged as to provide a maximum of leg room and an unobstructed view of the giant, semi-circular screen from all parts of the theatre. Three projection booths will be employed in the presentation of Cinerama.

An elaborate electrical display is being created for the Broadway facade.

The name of the theatre will be changed to Loew's Cinerama with the unveiling of "How The West Was Won,"which will be presented under a reserved seat policy, with 10 showings weekly.

"I look forward to a long and successful association with the Cinerama Company," said Tisch. "Conversion of the Capitol to this purpose is one of the steps forward in the growth program planned for our theatre division."

"This agreement is one of the key steps forward in Cinerama's major expansion program," said Reisini.

The agreement followed negotiations initiated by John F. Murphy, executive vice-president of Loew's Theatres, Inc., and Bernard Kranze and Max Youngstein, vice-president of Cinerama, Inc.

CIEG Names Benjamin

WASHINGTON, D. C.—The selection of Robert S. Benjamin, chairman of the board of United Artists, to the 1962 board of trustees of the Center for International Economic Growth was announced by the CIEG.

A major activity of the Center currently is the sponsorship of a World Economic Progress Assembly and Exposition which will be held later this year. The Center is responsible for the organization and direction of the Assembly and the supervision of the Exposition for which administrative and technical management and financing are being provided by WEPEX, Inc., organized for this purpose.

Jaeger Joins AA-TV

NEW YORK—C. P. (Pete) Jaeger has been appointed director of national programming of Allied Artists Television Corp., Robert B. Morin, vice-president and general sales manager, announced.

Former executive vice-president of Flamingo Films, Inc., Jaeger has been a top executive in television for many years. Among his other posts were eastern sales manager of MGM-TV and executive vice-president of Trans American Broadcasting Co.

Courage, Not Apologies, Needed To Counter Censors—Johnston

HARTFORD, CONN.—Eric Johnston, president of the Motion Picture Association of America, in an address here before the Men's Club of Temple Beth Israel, presented his audience with two questions pertaining to the motion picture industry.

"The first: how can we in the motion picture industry better discharge our responsibility to the public and to the medium we seek to serve?

"The second—and one that is too infrequently considered: what responsibility or obligation does the public bear to the motion picture?"

Proceeding to answer his first question, Johnston said that instead of continuing to be "an industry of apologists," it would be a good idea to analyze charges. "Perhaps," he continued, "if we let a little more courage break out once in a while, it would go a long way toward inspiring public confidence—toward discouraging unwarranted attacks."

Then, he went on to list "a few of the things we apologize for in motion pictures.

"We apologize for making mature movies. . . . We apologize for surviving as a business. . . . We apologize for amending our Production Code. . . . We apologize for our popularity overseas, because we are told that some of our pictures damage the American image abroad. . . . We apologize for the changing role of the motion picture theatre in the American community. . . . We apologize for the diversity of our films, when we let our critics blanket all Hollywood films as either 'too adult' or 'too juvenile' or 'too violent' or "too anything else.' . . . We apologize for our own unique brand of Hollywood film-making as contrasted with European films, when, in reality, we have attained qualities that Europe has yet to develop. . . . We even apologize and accept the blame for the sins of a handful of fast-buck producers of 'shock and nudist films,' and for the excesses of a few foreign film-makers."

Turning to the question of public responsibility to the motion picture, Johnston first cited increasing calls from the public for "Classification" of pictures. "There's no excuse for anybody to go blindly to a motion picture," he said. "And those who plead lack of information are actually asking for something far different. They're asking for someone else to make their decisions. . . . to tell them what their children should see. They're abdicating a basic parental duty: attention to the needs of their children. Is it too much to ask parents to read the information that is so readily available? Is it too much to ask them to use it?

Johnston concluded by warning of the "encroachment of censorship" on our society. He noted that "ideas . . . man's most precious possession," are imperiled by the threat of censorship.

In answer to another of his own questions, "What, then, is the solution?" Johnston said: "Doesn't the ultimate solution lie in education? Isn't this the way to elevate public taste? Isn't this the only effective way to elevate the standards of the motion picture and every other aspect of life in our society?

"Do we elevate the standards of any art by classifying it? Do we raise the level of public taste by sealing off the minds of people? I don't think so. . . . This is not a time for censorship; it's a time for creation."

COMPO Promotion Plan Explained To N.E. Exhibits

BOSTON—The COMPO merchandising plan will be explained at a meeting of New England exhibitors and exchange managers here on Feb. 8 at the Statler Hilton Hotel, it was announced by Charles E. McCarthy, executive vice-president of COMPO.

Details of the plan's operation in Pittsburgh and Cincinnati will be given by Robert Ferguson, chairman of the MPAA advertising-publicity committee that recommended use of the plan; Alec Moss, COMPO coordinator of the plan in Pittsburgh and Cincinnati, and McCarthy, representing COMPO.

Para., Sony In TV Deal

NEW YORK—Sony Corporation entered into a technical assistance agreement with Paramount Pictures in New York concerning the manufacture and sale of Chromatrons, including color tv sets which utilize the Chromatron. Sony applied to the Japanese Government at the end of 1961 for approval of this agreement.

The Chromatron was invented by Dr. Ernest O. Lawrence, physicist, winner of the Nobel Prize for the invention of the Cyclotron. Paramount has fully supported research and development of the Chromatron since its inception.

Sony believes the one-gun Chromatron color tube has inherent properties which will enable Sony to make a color television set available to the public which will be brighter, less bulky, have less service problems.

Lewis-Langner Firm Sets First Production

NEW YORK—Roger H. Lewis and Philip Langner have announced their association in the production of a program of major feature pictures, the first of which is to be Edward Willant's "The Pawnbroker."

" 'The Pawnbroker' is typical of the kind of motion pictures we plan on producing," said the pair. "It is a book which received magnificent critical notices in every major country of the world. Yet, because the subject matter appeared controversial, the major studios appeared insufficiently interested to move ahead. The production of pictures that require faith in the producer's judgement appears to be the realm of the independent producer. It is in that area that we plan our entire program.

"We plan a program of five, starting with 'The Pawnbroker.' They'll all be made for a price that will allow our distributors and financial backers, as well as ourselves, to make a profit. They'll have a point of view that will set them apart from the routine and ordinary. Both of us plan on ending up with more than a scrapbook of reviews (even avant garde reviews) or just several hundred miles of celluloid."

Langner, an officer of the Theatre Guild of New York, was associate producer on "Judgment at Nuremberg" and is currently filling the same function on "A Child is Waiting." Lewis was vice-president in charge of advertising, publicity and exploitation for United Artists until six months ago, when he resigned to enter independent production.

Platt To Music Hall

NEW YORK—Radio City Music Hall has engaged Marc Platt, west coast choreographer and television director, as guest producer of its next stage spectacle, Russell V. Downing, president of the theatre, announced. The show will be presented with the film comedy, UI's "Lover Come Back."

Exhibitors Say It With Bookings; Support For Skouras Drive Grows

NEW YORK—The Independent Theatre Owners Association of New York will join in the 20th anniversary celebration honoring Spyros P. Skouras by "saying it with bookings." Each exhibitor member has pledged to give as much playing time as possible to 20th-Fox product during the 13-week period of the drive.

The action was embodied in a resolution passed by the ITOA of New York.

Commenting on the resolution, Harry Brandt, president, stated, "This is a tremendous opportunity for exhibition to participate in a most meaningful sales drive. Spyros Skouras is symbolic of the progressive outlook in film company management to which exhibitors must give their full cooperation and backing. By its action, it must show that it stands behind Skouras and what he means in the motion picture industry.

"I don't think that exhibition has to be reminded of Mr. Skouras' leadership in providing the industry with guidance, technical innovation and a good deal of important product when it was needed most. The ITOA and its members are anxious to protect their own future. In doing so, we are going to see that 20th-Fox product achieves major playing time on our screens and we hope that exhibitors all over the world will do the same."

As the celebration continues, 677 exhibitors representing more than 8,000 theatres in the United States and Canada have telegraphed or forwarded letters to the 20th-Fox home office and the 38 branch offices pledging their continuing support, general sales manager Glenn Norris announced.

Norris said, "I believe that never in the history of distribution have so many exhibitors pledged so many bookings in such a short period of time as they have since the first announcement appeared in the trade press of the Spyros P. Skouras 20th Anniversary Celebration." The support, he said, has come from the largest circuits in key cities to one-man operations in rural areas.

In his statement, Norris added, "Not only is this tremendous response of support by exhibitors a personal tribute to Mr. Skouras, but also it stresses the powerful influence of the trade press in promoting cooperation between exhibition and distribution. Within less than two days after the first announcement appeared in the trade publications, we at the home office and our branch managers were deluged with expressions of continuous support by operators of indoor and outdoor theatres in both the United States and Canada."



The NEW YORK Scene

By Mel Konecoff

SAMUEL BRONSTON reported at breakfast the other morning that Ralph Wheelwright has been appointed vice-president of his production company in charge of advertising and publicity, with headquarters in Madrid, New York, and Los Angeles. It is expected that he will also visit branches that will be set-up in conjunction with some of the distributors of Bronston product in such cities as London, Paris, Rome, the Far East, and Latin America. Bronston stated that promotional campaigns will get under way simultaneously as his future pictures go into production.

He reported that plans on these have been finalized, with his next to be "55 Days At Peking," to start in May in Madrid, and to be released at Easter, 1963. "Fall of the Roman Empire" will be directed by Anthony Mann commencing next August again in Spain, and he expects this to be released in the fall of 1963. The third film will be "The French Revolution," which will get under way in 1963. All are expected to receive the roadshow treatment accorded his "King of Kings" and "El Cid," and each is expected to cost between six and seven million dollars.

Bronston denied that his picture-making abroad should be considered as runaway production. He is based abroad because of other activities in other fields, and he feels that his situation is different from that of a major Hollywood company who decides to make pictures abroad. Also, his departments are headed by Hollywood people, and his properties call for their being made in the areas in which he operates. Also, he likes making pictures in Spain because of the economics involved which he considers most important, and also likes the relaxed attitude and atmosphere that is present there.

The producer expects that "El Cid" will realize 30 to 35 million dollars from abroad, with another $25,000,000 to $30,000,000 coming in domestically. One of the secrets of his success may be that he insists that his distributors also have several first class theatres under their control to insure the proper outlets for his films.

OLD BLOCK DEPARTMENT: A couple of chips off the old block are in the business of making films. They make up the new producing team of Wesley Ruggles, Jr., and Tim Whelan, Jr., the children respectively of director Wesley Ruggles and the late movie director Timothy Whelan. Budd Rogers, president, Pathe-America Distributing Company, introduced the pair at a press luncheon at Sardis the other day, and he also revealed that their first film, "Out of the Tiger's Mouth," has already been completed and is awaiting release, probably in July, after enough time has passed for a proper campaign to get rolling.

This will be one of a total of 18 pictures to be released over the next 12 months by Pathe and its subsidiary, Sutton Pictures. According to Rogers, the release of the Ruggles-Whelan feature is part of a program of encouragement and the development of newcomers, particularly in the field of production and direction.

"Out of the Tiger's Mouth" is a drama of two youngsters trying to find freedom, which was filmed in Hong Kong and Macao because the story called for it. It's the team's first but not their last. The production-direction partnership raised half the needed money, and Pathe put up the rest although Rogers wanted it known that they don't intend to do same for everyone that comes along. The next one under discussion is a fantasy to be done in Denmark in color. It's a folk tale not yet filmed by Ingmar Bergman.

Pathe vice-president James S. Burkett said he was not only impressed by the potential of the film but also by the desire of such organizations as the Theatre Owners of America for new faces, and he expected that their support would be in order. Present also at the meeting were Paul V. Connolly, executive vice-president of Pathe Laboratories, as well as Ed Zabel, one of the co-presenters of the film in association with Aubrey Schenck.

The firm of Blank-Rand Associates will handle the campaign, it was announced.

A HOUSE IS NOT A HOME (WITH APOLOGIES): Charles K. Feldman, producer and keeper of talent, was in town to talk about his latest Columbia release, "Walk on the Wild Side," a tale that takes place mainly in and around a house of prostitution in New Orleans. Because of the fine job done by members of the cast, most have been offered other important roles, in addition to which the film has caused quite a bit of comment, we were told.

We were also told that the production and talent situation looks something like this to him: 1) New talent is easier to bring out if you've got a provocative property; 2) If you do a story with good taste you can bring almost anything to the screen; 3) Not many people have been developed by the industry in the last 10 years; 4) There are two types of people on screen—actors and personalities. The latter develop into actors eventually; 5) Talent schools are not needed at the studios. A good dramatic coach can accomplish more, and you don't put people into bit parts for eight to 10 years to prove themselves; 6) The play is still the thing in any set-up; 7) The star is still important when the story isn't there; 8) Sometimes a picture can fail when the stars are in them as well when the story is weak.

Feldman admitted responsibility for the high salaries the various stars are getting these days, since he demanded same for the services of clients John Wayne and Bill Holden years ago. With taxes what they are today, they don't make much sense, though, said he. As a producer, he's a bit sorry, but as an agent he's quite happy about the state of things. He thought that stars were underpaid when a film does well and overpaid when it does poorly.

After "Wild Side" gets underway with a hot campaign, he'll start another this summer for Columbia, "Fair Game," with an unknown girl, Bill Holden, and either Dean Martin or Jack Lemon. It's based on a Broadway play and it will concentrate on the cosmetics industry.

Exhibitor Unit Plans Show-A-Rama Session

KANSAS CITY—Richard H. Orear, president, United Theatre Owners of the Heart of America, exhibitor organization with memberships from seven states, announced the annual spring exhibitors convention, "Show-A-Rama V," for March 6-7-8. The convention will take place in the Continental Hotel in conjunction with a concession and equipment show by suppliers of the motion picture theatre industry. Over 50 booths will present merchandise and equipment, and the agenda for the three day session is the heaviest and most expensive ever presented in the great plains area.

Orear, in announcing the dates, said: "We are confident that the show this year will break all records—we expect an attendance of around 800 exhibitors, and to fullfill their expectations, we are scheduling a fabulous array of talent and subject matter. Previous shows have set new records for attendance here in Kansas City—we feel sure this convention will do the same."

Orear announced also that Spyros P. Skouras, president, 20th-Fox, has agreed to accept the honored post of keynote speaker for the convention. He will speak at the opening luncheon on March 6.

The basic theme of the convention will be "An Old Fashioned 'Showmanship Revival!'" Dr. Herbert True and Fred Klemp will present a special two hour clinic on research and motivation on "the hard sell."

The final agenda for the show is now being arranged. Ten specific new pictures of high merit will be analyzed and presented to the convention with specific selling campaigns. The "annual star of the year award" and the "annual starlet of the year award" will be given this year at the final luncheon on March 8.

Federation Fetes German

NEW YORK—More than 300 of the amusement industry's executives gathered to honor William J. German, W. J. German Inc., a highly respected veteran in the field for "his inspiration, vision and compassion for his fellow-man" at a luncheon in the Astor Hotel.

Simon H. Fabian, Stanley Warner, and Federation trustee-at-large, spoke of "the continuing needs of Federation's network of 116 hospitals and welfare agencies serving almost 800,000 New Yorkers of all faiths."

The amusement industry's annual philanthropic luncheon in behalf of Federation of Jewish Philanthropies raised a record total of $250,000, 20 per cent more than last year, according to Leo Jaffe, Columbia, industry division chairman.

Berle Heads Guild

NEW YORK—Milton Berle will be formally installed as president of the Jewish Theatrical Guild on Feb. 11 at the entertainment industry tribute to Danny Thomas, to be held in the Waldorf Astoria.

More than 1,000 persons from all branches of show business, including stars of television, motion pictures, legitimate theatre, records, will be in attendance to pay homage to Danny Thomas and welcome Berle in his first official appearance as head of the Guild which is sponsoring the gala dinner.

Berle succeeds Eddie Cantor, who becomes president emeritus of the theatrical group. Harry Gould who becomes board chairman succeeding the late William Degen Weinberger, is over-all chairman of the Thomas tribute. Harry Brandt is dinner chairman.

"How I Would Sell . . .

THE 4 HORSEMEN OF THE APOCALYPSE

MGM's Giant-Size Screen Version Of Ibanez' Classic



ILLUSTRATION is perfect for insertion into advance trailer heralding playdate.

An Exclusive	SHOWMANALYSIS	Prepared by—

Don Baker, Special Assistant to Ernest Emerling, Loew's Theatres, New York, N. Y.

ABOUT THE AUTHOR • Don Baker was born in St. Louis, Mo., in 1931. He joined Loew's as an usher in 1950, advanced to chief of service, assistant manager, relief manager, and was finally named manager of the Orpheum Theatre in St. Louis. Later he was transferred to Miami Beach where he opened the 170th Street Theatre for Loew's, and where he spent the three years prior to his assignment to the home office publicity department. He has two children and his hobbies are fishing and photography. He has contributed to the SHOWMANALYSIS section before, and it is a pleasure to welcome him back to the author rolls.

"THE FOUR HORSEMEN OF THE APOCALYPSE" is one of the most powerful pictures to come out of Hollywood in a long time. This is a BIG, BIG picture which should appeal to everyone. There's enough romance and emotional appeal for the women, and yet plenty of action and excitement for the men.

This is a picture which should be sold as far in advance of your playdate as possible. We have prepared special Hollywood bulletin boards for all our theatres which have been plugging the picture for the past month, as part of our long range pre-sell. These bulletin boards feature a story in pictures plus Hollywood gossip columns.

To add prestige and importance to the picture, I would make a special gimmick newsreel trailer, and start running it as far in advance as possible. This trailer should appear as part of your newsreel, or if you don't usually run a newsreel, then a special announcement trailer would do the trick. The trailer could say something like:

DISPLAY created by mounting blowup of available illustration and cutting in irregular fashion can brighten lobby considerably.





ADS on this film are varied and interesting, providing potent sales assistance for exhibitors in all situations. This one indicates the sweep of the story and star power.

NEWS FROM HOLLYWOOD—One of Hollywood's biggest and most important pictures, "The Four Horsemen of the Apocalypse," starring Glenn Ford, Ingrid Thulin, Charles Boyer, etc., will soon be released to theatres on a continuous performance basis. MGM studios in Hollywood has confirmed their decision to release the picture in this way instead of the previously scheduled road show, reserved seat policy, as was "Ben-Hur." This means that the Vicente Blasco Ibanez classic, "The Four Horsemen of The Apocalypse" will be seen by theatre audiences far ahead of schedule."

If you provide your trailer company with similar eopy and a good selection of stills, they should be able to turn out a trailer that will be worth the cost. Still #S1771-172 could be used as background for your trailer copy with other stills interspersed between frames. If National Screen does not have this still, I'm sure MGM could secure it for you. The basic idea is that the assoeiation of "THE FOUR HORSEMEN OF THE APOCALYPSE" with "BEN-HUR," and reserved seats should add prestige to the picturc, and create a bit of excitement.

This trailer should be followed a week or so later by the teaser and then, three weeks in advance, by the regular trailer.

FRONT AND LOBBY

An excellent set of 12 color stills has been made, and I'm a firm believer that they should always be used in display frames instead of black and white when they are made. Accessories on "FOUR HORSEMEN" are excellent. The paper couldn't be better. Using material from the one, three, six, and 24 sheets, you should be able to make a very colorful, ticket selling front. If you post the six sheet on upsom board and cut it out in an irregular fashion (see illustration) you'll



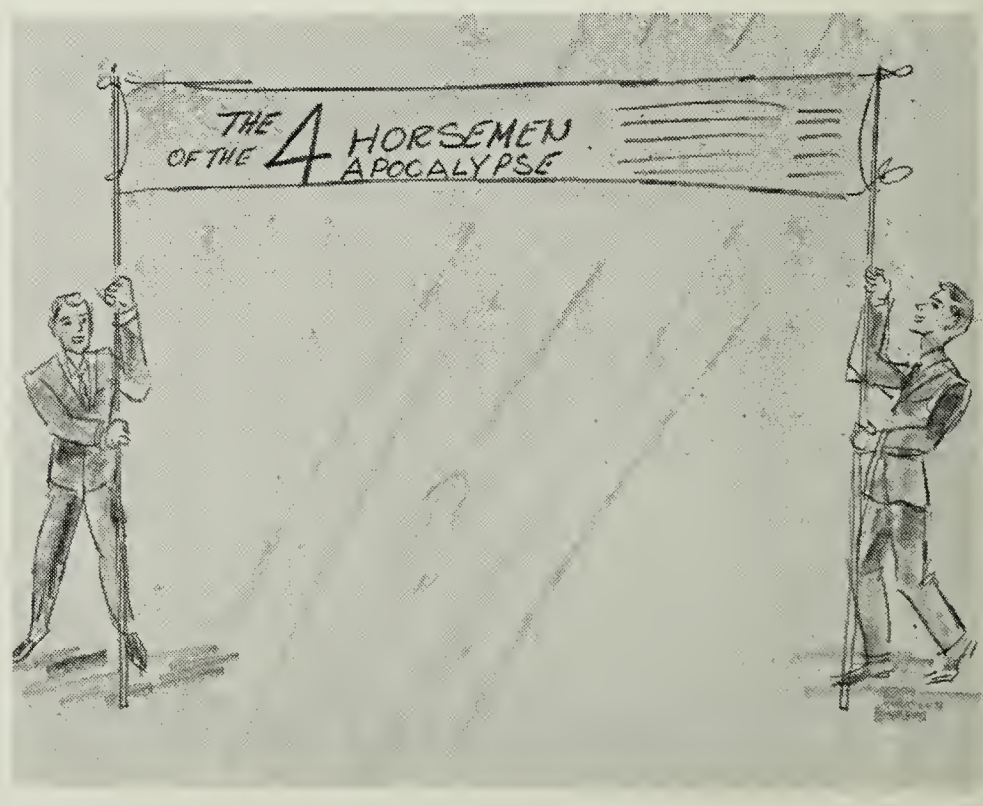
STILL can be used in newspaper spot or lobby display. This is a big film, and its scope makes it necessary that exhibitors provide every possible promotional assist.

have a colorful, eye-catching lobby piece. The window cards are ticket sellers and should be a natural for travel agencies.

SCHOOLS

The "FOUR HORSEMEN" is a classic and required reading in some schools. Send a personal letter a few weeks in advance of your playdate to the English and Literature teachers of every school in your area alerting them to your playdate. Suggest that group showings can be arranged with the teachers admitted free. Try to get a notice posted in school bulletins, and on bulletin boards. Run an ad in the major school newspapers. Usually the cost is small and school kids read their paper from cover to cover without missing a linc.

STREET stunt for situation that won't allow banners across the street creates a traveling display carried down busy street by two ushers, one on each side. Make it high.





AD concentrates on copy for situations catering to more sophisticated theatregoers. Literary value of work can also be used in tieups with school and college groups.

SCHOOL CONTEST

English and Literature teachers are always interested in some incentive to get their pupils to exert extra effort. Try to get the schools to run an essay contest on why the United Nations is today's best hope to end the ride of the "FOUR HORSEMEN" (Conquest, War, Pestilence, and Death). Offer a savings bond and guest tickets to best entries.

An effective tie-up might be made with the school art departments. Students could be invited to draw their conception of the Four Horsemen.

NEWSPAPERS

MGM has prepared an excellent set of ads in several styles and sizes. Russ Grant of Loew's publicity department has adapted the MGM ads with the special Loew border for use in our theatres. With such good ads, a substantial newspaper campaign should be planned.

MGM has launched a great magazine ad campaign. Full page color ads will appear in the Feb. 13 issue of Look, and the Feb. 7 issue of Life.

TIE-UPS

There are a number of good tie-up stills which should land co-op ads and window displays. At this writing the pressbook is not yet ready, but it will carry a list of these stills.

BOOK TIE-UPS

A Dell comic book and a paperback edition of the book is ready, so contact your news dealer for the bannering of his trucks, store, and counter displays.

STREET BALLYHOO

Most cities will not allow a banner across a street, but a portable banner is another thing. Using a couple of 2″x2″ poles, stretch a large banner well above any vehicle traffic across the busiest street in town. A couple of ushers can hold the poles. The walking book stunt would be good since the paper is so colorful.



BOOK MARK STUNT

To make sure you reach every school, a variation on the numbered book mark is in order. Have several thousand book marks printed with numbers, and some without. In the ad you run in the major school papers you list a group of winning numbers. Distribute the book marks well in advance at the schools. Additional copy on the book mark instruct students to keep the book mark and check its number against the numbers that will appear in the ad in their school paper on a certain date. Perhaps the school paper's editor will give you some additional space and play up the gimmick with a list of the winning numbers, and a story. The unnumbered book marks are for the schools who do not have a newspaper.

As I said before, the pressbook is not yet ready at this writing, but it will surely contain a great number of additional ideas and tie-ups. But the success of "THE FOUR HORSEMEN OF THE APOCALYPSE" depends on your starting your promotion YESTERDAY.

VARIETY of ad styles is commendable. Here is one that also concentrates on copy, describing the romantic and adventure qualities of the film in bright prose style.

Now and then there is a motion picture for which the word is "timeless"...This is one, for it tells a story that is big in today's world...It is fraught with the truth and terror, the loves and hopes of now...It is peopled with men who are heroic, women who are alluring...This is what happens in their hearts whether the place is Argentina or Paris...For this is all humankind when conflict comes and the clock stands still!





LONDON Observations

by Jock MacGregor

THERE ARE HAPPY FACES around film row. Exhibitors are smiling. The reason? A couple of young men—America's Elvis Presley, Britain's Cliff Richards. Despite the weather, "Blue Hawaii" has been big, big, making even the mighty take of "G.I. Blues" look a little puny. Mind you, once one had dared the elements and made the theatre, those magnificent sun drenched, Technicolored South Sea settings provided a wonderful escape from the fog, frost, and slush of the English winter.

Even more phenomenal has been the success of Cliff Richards. His British CinemaScope musicale in Technicolor, "The Young Ones," has staggered the staidest veteran on its pre-release showings. A domestic distributors' gross of at least 400,000 pounds maybe even the mythical half million, is anticipated for the initial release. It has made break figures look unrealistic. In one theatre where the manager feels he has had a darned good week if he passes 1200 pounds ($3360), it extended 3000 pounds for its second week.

Now this Associated British production, before it has even played the ABC London release theatres, has been booked to play the "third release" houses shortly afterwards—an unprecedented move. Associated British are not risking a thing in their efforts to make this the tops. They are backing it with their biggest campaign. There is hardly a radio or tv program which could which does not carry regular mention of it.

And what ingredients they have had to sell. Cliff Richards is one of Britain's top show biz personalities. Three of the 14 songs are already in the "top ten." The advance sales of the star singing the title song achieved a monumental $75,000—more than double the previous record. The disc is tops on the Hit Parade and looks like staying there for a long time.

Both pictures have much in common. They star pop singers. The emphasis is on youth. Even if the stories are a trifle corny, the films are fresh, friendly, and above all clean, wholesome family entertainments of the type which too many producers in their search for new angles on the kitchen sink are forgetting. Basically, audiences have not changed much over the years. Actually, there is little new about these subjects, but the ingredients have been given a contemporary gloss, wide screens, Technicolor, music with an up-to-date beat, and, above all, virile and gay young artists.

Not so happy has been the reception afforded "Babes in Toyland." It has been replaced at Studio One by the umpteenth revival of Disney's "Fantasia." On release, it fared no better.

SIR PHILIP WARTER in announcing a 10 per cent interim dividend on Associated British Picture Corporation ordinary stock (allowing for bonus issue, this is the equivalent of last year's) warned that the record profits achieved in the second half last year cannot be repeated. Financial experts suggest that this results from the actors' strike affecting viewing and thereby reducing advertising revenue. (Saturday viewers on commercial tv were privileged to see the Boultings' long forgotten pre-war second feature "Inquest.") . . . Nat Cohen is reported as being in negotiation for the Arts Theatre Club to convert to a cinema club. . . . Sometimes I suspect that a different film is shown to the critics or that it is vastly changed by the time it is premiered a few nights later! The reactions of the scribes and the guests are often completely opposed. It was not the proverbial good manners of the guest that were responsible for the warm reception afforded "My Geisha" on its world premiere at the Plaza. A first class entertainment had inspired it. The newspaper reviews in the main were only luke warm. . . . Home work! With a copy of Par Lagerkvist's "Barabbas" came a note from Columbia: "We would not ask you to prejudge this film . . . we would be most appreciative, however, if, based on your reading of the book, you would comment upon the matter of the dissemination of this provocative story to hundreds of millions of people, through the medium of motion pictures." With that happy thought, I must stop writing immediately and get reading.

British Filmgoing Trends

LONDON — Total cinema admissions for 1961 have been provisionally estimated by the Board of Trade at slightly in excess of 460 million, a reduction of 11 per cent on the final 1960 estimate of 521 million. Gross box office takings are provisionally put at slightly under 61 million pounds sterling, a fall of nearly seven per cent from the 1960 figure of 65.4 million. Commercial cinemas declined during the year from some 3,050 to something under 2,800.

Seek U.S. Production Hike

HOLLYWOOD—Ways of increasing American film production here, and reducing the number produced abroad, will be the topic of discussion Feb. 1 when representatives of the AMPP meet with members of the IATSE.

The meeting, announced by Charles S. Boren, AMPP vice-president; and George Flaherty, IATSE president, originally sought an earlier date so proposals could be submitted to the U.S. Congress before it reconvened, but adequate plans could not be made.

Poole Joins Rank

LONDON—By mutual arrangement, Frank S. Poole, 20th-Fox assistant general sales manager, has resigned to take up a similar post with Rank Film Distributors, announces Fred Thomas. RFD is handling the Rank product, U-I pictures, Samuel Bronston's "El Cid" and "55 Days at Peking," Joe Levene's "Sodom and Gomorrah," and continental and Mexican releases.

General D-I Names Spiess

BOSTON—General Drive-In Corporation has announced the appointment of Howard W. Spiess as assistant to general manager Melvin R. Wintman. Spiess will be in charge of theatre and concession operations.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Feb. 23 to stockholders of record Feb. 8.

Pakistan Market Better For U.S. Films

NEW YORK—Pakistan has long been an important market for US films in Asia. During the past year the industry has had to overcome many problems in this area, but Charles E. Egan, MPEAA representative covering Pakistan, sees the situation improving under that government's current five-year plan.

The year 1961 has been one of tension and crises so far as the importation of American films into Pakistan is concerned. From it, however, has emerged an agreement with the Pakistan Government permitting the MPEAA companies to import a total of 210 feature films, plus shorts and newsreels, during the period from Oct. 1, 1961 to Sept. 30. 1962.

To understand the sharp variations in attitude toward the American industry and which have been particularly trying the last year, one must appreciate the extremely volatile nature of public opinion in Pakistan.

Foreign motion picture interests have also had difficulties in arranging for a continuing flow of films into Pakistan. Restrictive edicts which upset the normal handling of imported films are announced without previous warnings and the marketing of films, calculated on one basis, is handicapped by an entirely new set of conditions

This problem was highlighted during the last year when Pakistan announced early in the year that the tariff on all imported pictures was doubled. In view of the fact that exporters of films frequently were out of pocket on the old tariff of 12 paisa per foot, the advance to 25 paisa per foot and a consequent increase in the sales tax (levied at 20 per cent of the combined total of the film's cost and freight charges plus duty) compelled exporters to suspend shipments.

Through the intercession of MPEAA, aided by the outcries of owners of Pakistan cinemas, the duty was first reduced to 20 paisa per foot and was later brought down to 15 paisa a foot where it now rests.

Efforts are continuing to have the 20 per cent sales tax on films rescinded.

A feature of the past year has been the government's agreement to establish a single censorship board (its headquarters are in Rawalpindi) whose rulings will hold good for the entire country. Up until this year there were three boards each acting independently of the others and having jurisdiction over the specified section of the country. There was a censor board in Karachi, another in Lahore, and a third in Dacca, East Pakistan.

Under the new regulation a single fee of 40 rupees per thousand for features and 10 rupees per thousand feet for shorts is imposed for the entire country.

Pakistan has a population of 93,800,000 people. Although backward economically its economy is showing considerable improvement under the leadership of President Ayub Khan.

According to a study by the U.S. Department of Commerce, Pakistan's balance-of-payments position at the end of June 1960 showed a surplus of $6,700,000. This figure compares with deficits of $65,700,000 and $56,000,000, respectively, in the fiscal years 1959 and 1958.

Attendance at motion picture theatres throughout the country is growing, and as the prosperity induced through the country's second five-year plan, which calls for an expenditure of $4,800,000,000 in the five years from July 1, 1960. to June 30, 1965, begins to be felt more widely, new cinemas and higher attendance figures can be expected.

ALBANY

Elias Schlenger, for five years Fabian division manager in the Albany-Schenectady-Troy area, becomes head of the Pennsylvania-Virginia division effective Feb. 1. Schelnger, former first assistant chief barker, Albany Variety Club, will have his offices at the Colonial in Harrisburg, Pa. Adrian Ettelson, presents Staten Island district manager, will take over here. . . . The Avon, Canastota, will reopen under the management of Alex Pedro. The house was formerly operated by Kallet Theatres of Oneida. . . . The Stanley Warner Strand was the recent scene of a one-night performance of gore Vidal's "The Best Man," currently on tour.

ATLANTA

The Tower, where most of Atlanta's cultural events have been staged in recent years, has been sold to Martin Theatres, with headquarters in Columbus, Ga., who will turn it into a Cinerama house. . . . Martin also purchased the Rialto and Center recently. . . . Mrs. Charlie Karr, wife of Charlie Karr, head booker, Martin Theatres here, is back home after surgery at a local hospital. . . . Howard Schuessler, booking agent, is a proud grandfather. His daughter in California gave birth to a baby boy. . . . Ivy Ward, sister of Thelma Johnson, secretary to branch manager Jimmie Hobbs, Allied Artists, fell on the ice and suffered a broken leg. In trying to assist her, Thelma also fell and suffered cuts and bruises necessitating eight stitches to close a cut on the ear. . . . Fred R. Frank, Sr., southern sales manager for Allied Artists Television, was in visiting the local office. . . . Mrs. Les Senart was installed as chairman of the ladies' committee of Variety Club Tent 21 at a luncheon meeting of the club. Mrs. Gordon Bradley was installed as co-chairman. Honor guests at the installation were Edward Emanuel, Philadelphia, chief barker, Variety International; George Hoover, Miami, International representative; as well as chief barkers from Variety Tents in Charlotte, Dallas, Houston, Memphis, Oklahoma City, St. Louis, Miami, and London, who were here for a regional Variety conference. Gene Skinner is new chief barker of Atlanta Tent 21. . . . Rogers Wood, formerly with the Fine Arts, has resigned to go with Capital Releasing Corporation as a salesman.

BOSTON

Final preparations for shooting of the motion picture, "Tears Are For Tomorrow," in and around Boston are completed, and shooting has begun at Castle Hill in Ipswich, Mass. The picture is being presented by Carmen Productions, Inc., and is being filmed around Boston and Newport, R. I. Miss Jean Carmen Dillow, author, producer, and director of the film, which she wrote for her son, "Buzzie" Dillow, chose the locations for their similarity to Budapest, and also, she said, because she feels that as many American dollars as possible should be spent in America at this time. The picture is scheduled for nine weeks' shooting in this country and five weeks' shooting in Switzerland, Austria, and Italy for certain authentic locations which could not be found in this country. The demolished West End of Boston, which was torn down to make way for modern apartment house projects, is serving as the ideal war torn background of Budapest, during the Hungarian Revolution, she said. Palaces and villas that have been copied in the Ipswich and Newport locale from European architecture have suited ideally to the screenplay, she pointed out. The story centers around the son of a Russian marshal, a nine year old child, who is lost in the war shattered city of Budapest during the revolution. Miss Dillow has chosen a completely unknown cast of actors for the leading roles and is herself playing the role of an American UPI news correspondent. . . . A big turnout from drive-in theatres in the six New England states is expected at the eighth all day annual luncheon session of the Drive-In Theatres Association of New England on Feb. 6 in Brookline. Margaret G. Twynan, director of community relations for MPAA, will be the featured speaker. Drive-in exhibitors, managers, and concession managers will be participating in an all day discussion of drive-in problems. Eddie Lyder, president of the association, will chair the sessions, and Carl Goldman, executive secretary, will coordinate the meeting. Non members and their managers are invited to participate. A special discussion will involve concession problems, with topics to be presented for discussion on how to operate concessions, business builders and maintenance problems.

CANADIAN Highlights

By Harry Allen, Jr.

VERY MUCH a part of the Canadian theatre scene are the dual auditoriums. Now under construction is the "intimate theatre for the discriminating" to be a part of the $88,000,000 Place Ville-Marie development of Webb & Knapp in Montreal. This is being done in cooperation with Townart, Ltd., operator of the Towne and International Cinemas and the Little Cinema, Toronto, headed by Yvonne Taylor. The new house will offer foreign and art films, and will accommodate 650 patrons in its large auditorium and 150 in its smaller one, the Little Cinema, using 16 mm versions. Art exhibits will be an integral part of both houses.

United Amusement Corp. already has near completion a $650,000 dual-auditorium theatre in the Montreal suburb of Dorval. This project has 600 seats in one auditorium and 700 in the other. The first double cinema construction in Canada was built by Fred Winters in 1919 in Moncton—the Capitol and the Empress. The latter was closed a year ago.

The first 16 mm. dual auditorium is the Little Cinema, Toronto, located in midtown Toronto in an office building. Its operation was recently taken over by film critic Gerald Pratley, although it is owned by Townart, Ltd., Pratley has introduced a 13-week series of French films in one auditorium, while in the other he has selected foreign and art films. The auditoriums are back to back, using a single projection booth and one projectionist for both. There is one boxoffice and a common lobby which can be reached by stairs or elevator. The seats, specially designed, have double arm rests, with each patron at his own seat. One auditorium seats 128, the other 122. Screen is four by five, with smoking permitted anywhere, but there is no candy counter or popcorn machine. The other 16 mm. dual auditorium is in the Arcade Building in downtown Toronto where two houses are L-shaped. Here Principal Investments Ltd. has a newsreel program in one auditorium and a regular theatrical feature in the other, running continuously from noon.

There are no dual drive-in houses in Canada, but there are two 35 mm. houses in operation, the Hollywood in Toronto, and the Elgin and Little Elgin in Ottawa. At the former, the single auditorium was added to when people began to object to having to sit through one half of a double bill which they didn't want to see. Now the house is first run with 1,800 seats, using a double projection booth, a single theatre name, one boxoffice, and one candy bar for two auditoriums. Since the house became a first-run house, it has racked up some attendance records, although it might be considered a little off-centre from the downtown area. The 410-seat Little Elgin was added to the 800-seat Elgin some years after the first theatre was opened. Each has its own boxoffice and projection booth, but they have a common entrance. Generally both play the same first-run films. Sometimes when a film is still drawing well, the film will stay at the Little Elgin and a new one opens at the larger house.

HARRY PRYGROCKI of Clear Lake, third vice-president of the National Committee of Motion Picture Exhibitors Associations of Canada, was returned as president of the Manitoba Motion Picture Exhibitors Association at its annual meeting. Other officers are B. K. Beach, first vice-president; Paul Johnston, second vice-president; and R. D. Hurwitz, secretary-treasurer. Directors are John Ferguson, D. Carr, Harry Grey, Tom Pacey, J. Fusty, Mrs. J. Todd, P. Rivalin, Dave Rothstein, Barney Brookler, and E. Kendall. . . . A new swing at pay tv was taken by the president of the Canadian Broadcasting Corp., J. Alphonse Ouimet. "My personal opinion is that wire pay-tv will eventually develop in certain areas of concentrated population, but it will be a supplement to ordinary broadcasting and will never replace it." He joshed the claims of pay-tv that it will raise the standards of tv. He called the claims "rather hard to believe." He said it was a business enterprise, "Programs that pay-tv offer will be largely those which guarantee the largest possible audience and profits." . . . Annual meeting of the British Columbia Exhibitors Association is scheduled for Feb. 4 and 5 in Vancouver. . . . Fort Garry's only movie theatre, the Garry, owned by O. Weinstein, has been converted into a billiard parlor. . . . A membership drive to boost the role. of the Canadian Picture Pioneers is being conducted by Len Bishop.

CHICAGO

A 1,200-seat theatre is being added to the Dorchester Club, a family organization. The new construction should be completed by June 15. . . . The Highland will present the following filmed operas Feb. 8 through March 15: The Barber of Seville, Aida, Tosca, La Gioconda, La Forza, and Madame Butterfly. . . . A single advance showing of "Majority of One" was given at the Roosevelt here. . . . Thomas Driberg, British Parliament member preparing an article on local architecture for The New Statesman, a British magazine, commenting on the razeing of the Garrick Building which housed the Garrick Theatre: "Most people in Great Britain don't realize there is any great historic architecture in Chicago; and most people in Chicago don't realize it either." . . . Maggis Daly recently gave this item in her daily column: "Stanford S. Kohlberg, father of nine and president of the Starlite Drive-In theatre, was so busy in his study, working on the income tax, that when a tot of five walked in unannounced, he asked what she was doing there. She an-

swered quickly, 'Daddy don't you remember me? I'm your little girl Kimmie.'"

CINCINNATI

Harry Christopher Chakeres had his dad, Michael Chakeres, vice-president and general manager of Chakeres Theatres, Springfield, O., passing out cigars right and left when he was born, Jan. 13. . . . Harold Hoffert, AA salesman here, is temporarily managing the Cleveland office during the illness of manager Bud Rose. Also, William Cantor, manager, Starlite Drive-In, Danville, Ky., is temporarily managing the Chakeres circuit's Regent, Springfield, O. . . . Film Row extends its sympathy to Carl Ferrazza, theatre operations manager, Cincinnati Theatres, upon the recent death of his mother. . . . Many old timers in the movie industry here were sorry to learn of the death of Lester (Rosy) Rosenfeld in Miami, Fla. Rosy, a retired RKO salesman and one time operator of houses in Dunbar and Charleston, W. Va., had been ill for a long time. . . . "El Cid," which is having a very successful engagement at Lou Weithe's Valley here, is scheduled to follow as the next attraction at Herman Hunt's Cine-Stage, Columbus, O., and his McCook, Dayton, O., upon the completion of the current run of MGM's "King of Kings."

DES MOINES

The Paris, Afton, Ia., operated for the past 17 years by L. J. Kessler, has been closed, and the building sold to an oil company. . . . The Commonwealth Theatre Corp. has reopened the State, Shenandoah, Ia., following the fire which destroyed the Page. The State has been closed by the circuit for some time. Plans were also being made to rebuild the Page house. . . . Dick Glenn, manager, Easttown, Des Moines, recently became engaged to his cashier, Joan Buckingham. . . . E. M. Tracy, 79, former owner, Tracy, Storm Lake, Ia., died recently. He had been ill for the past three years. He sold the theatre to the Pioneer circuit in 1944. . . . Dale Goldie has sold the American, Cherokee, Ia., to the Chief Corp., of the Pioneer circuit. The Chief also operates the Arrow, Cherokee.

JACKSONVILLE

Fred Kent, local attorney and owner, Kent Theatres, a circuit of 20 theatres in nine Florida communities, announced that a 21st theatre will be added to the circuit by midsummer upon completion of a new indoor house at Eau Gallie. Plans for the new structure, designed as an 800-seat house, are rapidly being completed by architect C. Ellis Duncan of Vero Beach. Construction will be in charge of Guy Brewster, Eau Gallie builder. . . . The State, Eustis, formerly a unit of MCM Theatres, has been reopened by Thomas Leonard, and Dave Roper of this city is serving as booker. . . . The Bradenton Drive-In, Bradenton, formerly managed by R. R. Combs, is now being managed by Ben Cohen and booked by Dave Roper for the J and B Corp. . . . The Villa, a Negro-patronage house at Winter Haven, has been shuttered for an indefinite period. . . . Thomas P. Tidwell, 20th-Fox manager, sent out personal messages to all Florida exhibitors in the interests of the firm's 20th anniversary drive honoring Spyros P. Skouras, and geared his entire office staff and film shipping station for maximum efforts throughout the drive. . . . Shirley Gordon, Warner Bros., resigned her post as a WOMPI board member in order to become the group's recording secretary. . . . Mary Ellen Spence, WOMPI at Warner Bros., became Mrs. Charles Boyd in



Jean Negulesco, producer of United Artists' "Jessica," left, with UA's vice-president Eugene Picker, in the lobby of the RKO 58th Street theatre, New York, where the music from the film was "sneaked" by a musical group immediately after a preview of the picture.

a formal wedding ceremony at the Riverside Park Methodist Church. Attending was a large contingent of WOMPIs. . . . Special WOMPI January birthdate salutes were extended to members Betty Arnold, Jane Davis, Kay Dilena, "Sunny" Greenwood, Edna Nofal, Helen Whaley, Shirley Evans, Jackie Hess, and Flora Walden. . . . Welcomed into WOMPI membership were Carol House, 20th-Fox, and Helen Whaley, Columbia. . . .

NEW HAVEN

Peter G. (Socky) Perakos, Jr., 38, office manager of Perakos Theatre Associates, independent Connecticut circuit, has announced his candidacy for Republican nomination for New Britain comptroller. Son of industry pioneer and P-T-A president Peter G. Perakos, Sr., young Perakos is making his second try for elective office. In 1956, he ran unsuccessfully for alderman in New Britain, where he maintains official residence. . . . Another long-shuttered Connecticut theatre, the Loew's Theatres Inc.- leased Palace, Meriden, has been reopened, a New York firm, the Z.I.P. Corporation taking over the house on a year-to-year sub-lease basis. John Davis is serving as resident manager for the Z.I.P. interests. A group of Meriden investors built the downtown theatre in 1921, pledging to bring live performances to the local scene in a day when vaudeville was beginning to show signs of decline. Loew's Theatres, Inc., which had operated the theatre for many years, closed the first-run in June, 1960. UA's "X-15" was reopening attraction for Z.I.P. . . . Robert L. Howell, Stanley Warner Palace, Norwich, Conn., sent an aide through downtown section of that eastern Connecticut city one evening during run of M-G-M's "Bachelor in Paradise," the aide wearing a dark topcoat with bachelor button in his lapel. Persons walking up to him and saying, "Are you the mystery 'Bachelor in Paradise'?" received guest tickets. . . . The Central, Pawcatuck, R. I., has been sold by Joseph F. and Albert J. Romanella and Angelo J. Tasca to the Higgins brothers of that city—J. Leo, John H., and William J.—for $24,000. The new owners intend to have the structure razed for eventual use as a parking lot for the pharmacy they own in an adjacent building. The Central was built by the late Max Novagroski in 1913.

PHILADELPHIA

The trade was shocked to learn of the death of Abe Sundberg, New Strand, Philadelphia, last fortnight. . . . Condolences to Hank Goldman, Fanfare, upon the death of his stepfather. . . . As of April 1, Highway Express Lines, is discontinuing its intercommunication lines between the various film exchanges and other industryites in the Vine Street area.

PITTSBURGH

James M. Brennan, Stanley Warner home office, and an officer of the corporation, was in conferring with contact manager Ray Ayrey on personnel changes in the accounting department that followed the promotion of Paul Rich to Milwaukee. Harry McCartney succeeded Rich as office manager and assistant contact manager. New staff members are John McCasky and Don Allen. Rich, a veteran of over 30 years service with the company and predecessor, Warner Bros. Theatres, is now Milwaukee contact manager, replacing ailing I. M. Barron. . . . Jane Patterson, United Artists office manager, was hospitalized. . . . A big delegation from Tent 1, Pittsburgh, is expected to fly by jet to the Variety Club's 35th international convention in Dublin on May 12. About 60 already have signed up, including district attorney Ed Boyle and club steward Joe Ferris. Pittsburgh Press drama-screen editor Kaspar Monahan also hopes to make the trip. . . . Dave Kane, Universal fieldman, was in ahead of "Lover Come Back," due at Associated's Gateway in mid-February. A contest is being held to select a "Miss VIP," with Pittsburgh's winner to compete with those from nine other cities, the prize being an all-expense-paid trip to Miami Beach for the world premiere on Feb. 8. . . . Allied Artists' spectacle "El Cid" is scheduled for a Feb. 28 opening at Associated's Fulton, where it will play on a roadshow basis. Theatre, managed by Tony Coutsoombis, will close for a complete remodelling job, including new seats, before the "El Cid" opening. . . . Frankie Avalon was in for a day on a dual-plugging role, one for his newest record, the other for Columbia's "Sail A Crooked Ship" at the Fulton, where he held a lobby autograph session, besides making the media rounds. . . . Barker Morris Finkel is chairman of Variety Week activities, starting Feb. 11, and is planning a busy schedule. . . . MGM's release of Samuel Bronston's "King of Kings" closes its Pittsburgh roadshow engagement at the Warner on Feb. 11, with UA's "Judgment at Nuremberg," produced by Stanley Kramer, following on Feb. 14.

PORTLAND

William H. Thedford, Pacific Coast division manager for National Theatres, was here to confer with Rex Hopkins, city manager. He is on a tour of the circuit's Evergreen theatres in the northwest. . . . Martin Foster flew in from San Francisco to consult with Nancy Allen on remodeling details for his 21st Avenue, acquired formally on Jan. 19. The house will be renamed Cinema 21 and will feature top domestic and foreign art products. The Fine Arts will be renovated shortly and will be devoted to top grade foreign films. . . . Earl Keate was in town working on "One, Two, Three" and other United Artists product. The picture opened just as the Coca Cola management meeting was scheduled for the Portland Sheraton.

ST. LOUIS

More than 200 exhibitors and members of the press attended a gala premiere of "Tender Is The Night" at the Pageant. The film opens Feb. 2 at the Fox. In another promotion for "Tender Is The Night," Jerry Berger, 20th-Fox-exploiteer, is working with the St.

(*Continued on page 18*)

BABES IN TOYLAND (BV)
Radio City, New York ($163,100) 1 " 106%

BACHELOR IN PARADISE (MGM)
Capitol, New York ($45,900) 5 " 70%
Goldman, Philadelphia ($12,800) 3 " 101%
Adams, Detroit ($9,800) 7 " 87%
State, Omaha ($5,200) 3 " 128%
Music Hall, Seattle ($7,100) 3 " 109%
Woods, Chicago ($25,100) 7 " 79%
Warfield, San Francisco ($10,000) 3 " 109%
Ohio, Louisville (No Ave) 3 "Ave.$7,000
Loew's, St. Louis ($13,000) 4 " 127%
Music Box, Seattle ($5,700) 2 " 72%
Orpheum, Boston ($12,400) 3 " 103%

BACK STREET (U-I)
United Artists, Chicago ($20,800) 6 " 96%
Capitol, New York ($45,900) 4 " 61%
Ambassador, St. Louis ($10,700) 3 " 102%
Kentucky, Louisville ($7,600) 4 " 81%
Mercury, Detroit ($14,300) 5 " 91%
Blue Mouse, Seattle ($10,600) 2 " 61%
Memorial, Boston ($17,900) 5 " 79%
Orpheum, Omaha ($8,700) 1 " 87%
Golden Gate, San Francisco ($19,700) 4 " 62%
Stanley, Philadelphia ($18,700) 5 " 81%

BLOOD AND ROSES (PAR.)
Omaha, Omaha ($7,700) 1 " 60%
Metropolitan, Boston ($11,600) 2 " 88%
DeMille, New York ($22,800) 1 " 73%
Michigan, Detroit ($20,300) 1 " 61%
Viking, Philadelphia ($7,000) 1 " 124%
Coliseum, Seattle ($8,600) 1 " 71%

BLUE HAWAII (PAR.)
Michigan, Detroit ($20,300) 3 " 86%
St. Francis, San Francisco ($12,200) 4 " 114%
Fox, Philadelphia ($14,800) 2 " 80%
Paramount, Seattle ($12,300) 4 " 71%
St. Louis, St. Louis ($12,500) 2 " 94%
Kentucky, Louisville ($7,600) 3 " 112%
Metropolitan, Boston ($11,600) 4 " 121%

BREAKFAST AT TIFFANY'S (PAR.)
Capri, Boston ($8,100) 10 " 190%
Radio City, New York ($163,100) 5 " 98%
Coliseum, Seattle ($8,600) 2 " 95%
Madison, Detroit ($16,000) 9 " 99%
Ohio, Louisville (No Ave.) 2 "Ave.$7,000
Esquire, Chicago ($13,500) 9 " 106%
Fox, St. Louis ($14,300) 4 " 112%
Omaha, Omaha ($7,700) 3 " 98%
Alexandria, San Francisco ($12,500) 6 " 111%
Paramount, Seattle ($12,300) 2 " 67%
Arcadia, Philadelphia ($13,200) 8 " 112%

BRIDGE TO THE SUN (MGM)
Stanton, Philadelphia ($13,400) 2 " 86%
Adams, Detroit ($9,800) 2 " 88%
Orpheum, Boston ($12,400) 2 " 74%
Woods, Chicago ($25,100) 3 " 62%
Forum, New York ($19,700) 3 " 64%
Loew's, St. Louis ($13,000) 1 " 82%
State, Omaha ($5,200) 2 " 79%
Warfield, San Francisco ($10,000) 3 " 97%
Blue Mouse, Seattle ($10,600) 1 " 60%
United Artists, Louisville ($9,000) 1 " 60%

COLOSSUS OF RHODES (MGM)
Warfield, San Francisco ($10,000) 1 " 100%
Music Hall, Seattle ($7,100) 2 " 83%

COMANCHEROS (20TH-FOX)
Paramount, New York ($32,700) 7 " 89%
Stanton, Philadelphia ($13,400) 4 " 96%
Fox, Detroit ($12,600) 3 " 119%
Oriental, Chicago ($27,000) 5 " 71%
Fox, San Francisco ($12,300) 3 " 100%
Memorial, Boston ($17,900) 4 " 73%
Fox, St. Louis ($14,300) 1 " 91%
Orpheum, Omaha ($8,700) 2 " 88%
Fifth Avenue, Seattle ($7,900) 4 " 97%
United Artists, Louisville ($9,000) 2 " 112%

COME SEPTEMBER (U-I)
Kentucky, Louisville ($7,600) 7 " 87%
Fox, St. Louis ($14,300) 6 " 125%
Golden Gate, San Francisco ($19,700) 3 " 99%
Chicago, Chicago ($28,100) 7 " 101%
Music Hall, Seattle ($7,100) 3 " 173%
Radio City, New York ($163,100) 4 " 102%
Arcadia, Philadelphia ($13,200) 9 " 119%
Memorial, Boston ($17,900) 5 " 117%
Orpheum, Omaha ($8,700) 1 " 207%

DEVIL AT 4 O'CLOCK (COL.)
Criterion, New York ($27,300) 9 " 101%
Fox, Philadelphia ($14,800) 6 " 115%
Grand Circus, Detroit ($13,000) 5 " 123%
Orpheum, Boston ($12,400) 4 " 141%
Orpheum, Omaha ($8,700) 3 " 83%
Fifth Avenue, Seattle ($7,900) 5 " 101%
State-Lake, Chicago ($25,000) 5 " 86%
St. Francis, San Francisco ($12,200) 5 " 113%
United Artists, Louisville ($9,000) 4 " 124%
Fox, St. Louis ($14,300) 3 " 99%

EL CID (AA)
Warner, New York ($21,900) 1 " 254%

ERRAND BOY (PAR)
Paramount, Boston ($16,800) 1 " 90%
Michigan, Detroit ($20,300) 1 " 65%
St. Louis, St. Louis ($12,500) 1 " 92%
Kentucky, Louisville ($7,600) 1 " 72%
Chicago, Chicago ($28,100) 4 " 96%

FLOWER DRUM SONG (U-I)
Radio City, New York ($163,100) 5 " 92%

GEORGE RAFT STORY (AA)
United Artists, Chicago ($20,800) 4 " 100%

GREYFRIARS' BOBBY (BV)
Midtown, Philadelphia ($10,400) 4 " 79%
Madison, Detroit ($16,000) 2 " 63%
Paramount, Boston ($16,800) 1 " 88%
Mary Anderson, Louisville ($6,100) 3 " 109%
Roosevelt, Chicago ($21,000) 2 " 61%
Loew's, St. Louis ($13,000) 2 " 78%
Fox, San Francisco ($12,300) 2 " 84%
Music Hall, Seattle ($7,100) 2 " 76%
State, Omaha ($5,200) 1 " 100%

GUNS OF NAVARONE (COL.)
Criterion, New York ($27,300) 17 " 185%
United Artists, Detroit ($19,700) 16 " 85%
State-Lake, Chicago ($25,000) 16 " 104%
St. Francis, San Francisco ($13,200) 10 " 133%
Fox, Philadelphia ($14,800) 14 " 153%
Loew's, St. Louis ($13,000) 6 " 128%
Gary, Boston ($10,300) 16 " 210%
Orpheum, Omaha ($8,700) 4 " 131%
Fifth Avenue, Seattle ($7,900) 11 " 105%
United Artists, Louisville ($9,000) 5 " 124%
Loew's Midcity, St. Louis ($11,300) 4 " 90%

HUSTLER (20TH-FOX)
Stanley, Philadelphia ($18,700) 4 " 98%
Fox, Detroit ($12,600) 5 " 116%
Metropolitan, Boston ($11,600) 4 " 121%
Oriental, Chicago ($27,000) 6 " 81%
Paramount, New York ($32,700) 5 " 124%
Orpheum, Omaha ($8,700) 2 " 118%
United Artists, Louisville ($9,000) 1 " 92%
Coliseum, Seattle ($8,600) 2 " 98%
Ambassador, St. Louis ($10,700) 3 " 142%
Fox, San Francisco ($12,300) 3 " 101%

KING OF KINGS (MGM)
Loew's State, New York (No Ave.) 10 "Ave.$36,600
Boyd, Philadelphia ($21,700) 7 " 88%
United Artists, Detroit ($19,700) 7 " 71%
Saxon, Boston ($18,900) 8 " 90%
Todd, Chicago ($28,000) 9 " 77%
Coronet, San Francisco ($22,500) 8 " 77%

LA DOLCE VITA (ASTOR)
Henry Miller, New York (No Ave.) 33 "Ave.$20,700
Gary, Boston ($10,300) 12 " 132%
Todd, Chicago (No Ave.) 16 " Ave. $16,400
Boyd, Philadelphia ($21,700) 12 " 64%
Clay-Larkin, San Francisco (No Ave.) 7 " Ave $19,500
T-L Krim, Detroit ($5,200) 15 " 211%
Music Box, Seattle ($5,700) 8 " 112%
Brown, Louisville ($8,700) 4 " 70%
Loew's Midcity, St. Louis ($11,300) 6 " 86%
Loop, Chicago (No Ave.) 7 "Ave.$13,400

LOSS OF INNOCENCE (COL.)
Esquire, Chicago ($13,500) 4 " 60%
Trans-Lux, Philadelphia ($7,000) 3 " 61%
Pageant, St. Louis ($4,100) 2 " 69%
Music Box, Seattle ($5,700) 1 " 60%

MYSTERIOUS ISLAND (COL)
Pilgrim, Boston ($9,500) 1 " 106%
Paramount, San Francisco ($15,200) 1 " 100%
Palms, Detroit ($24,800) 1 " 72%
Coliseum, Seattle ($8,600) 1 " .. 86%
Roosevelt, Chicago ($21,000) 1 " 84%

PARIS BLUES (UA)
Goldman, Philadelphia ($12,800) 4 " 124%
Mercury, Detroit ($14,300) 4 " 82%
Memorial, Boston ($17,900) 3 " 89%
Roosevelt, Chicago ($21,000) 3 " 91%
Loew's, St. Louis ($13,000) 2 " 85%
Paramount, Seattle ($12,300) 1 " 60%
Astor, New York ($25,900) 6 " 80%
Fine Arts, New York ($9,900) 6 " 91%

PIT AND THE PENDULUM (A.I.P.)
Admiral-Chief-Skyvue,Omaha(No Ave.) 2 " Ave.$13,500
Roosevelt, Chicago ($21,000) 4 " 137%
Palace, New York ($22,500) 4 " 100%
Fox, St. Louis ($14,300) 2 " 118%
Palms, Detroit ($24,800) 3 " 79%
Stanton, Philadelphia ($13,400) 3 " 98%
Paramount, Boston ($16,800) 1 " 114%
Mary Anderson, Louisville ($6,100) 2 " 107%

SPARTACUS (U-I)
DeMille, New York (*13,700) 53 " 130%
McVickers, Chicago (*$16,200) 23 " 104%
Astor, Boston ($8,700) 30 " 112%
Goldman, Philadelphia ($12,800) 22 " 96%
Madison, Detroit ($16,000) 21 " 103%
Music Box, Seattle ($5,700) 15 " 135%
Esquire, St. Louis ($12,500) 16 " 104%
United Artists,San Francisco($13,500) 15 " 122%
Brown, Louisville ($8,700) 8 " 98%
Dundee, Omaha (No Ave.) 17 " Ave $4,200
Loop, Chicago ($5,000) 15 " 190%
Mercury, Detroit ($14,300) 8 " 97%
Ambassador, St. Louis ($10,700) 3 " 129%
Midtown, Philadelphia ($10,400) 7 " 86%
Palace, New York ($22,500) 1 " 109%

SPLENDOR IN THE GRASS (WB)
Randolph, Philadelphia ($13,000) 4 " 96%
Michigan, Detroit ($20,300) 3 " 91%
Astor, Boston ($10,500) 7 " 130%
Victoria, New York ($19,000) 10 " 113%
Omaha, Omaha ($7,700) 2 " 103%
Music Box, Seattle ($5,700) 3 " 99%
Esquire, St. Louis ($12,500) 9 " 76%
Mary Anderson, Louisville ($6,100) 2 " 131%
Chicago, Chicago ($28,100) 5 " 88%
Paramount, San Francisco ($15,200) 4 " 106%

SUMMER AND SMOKE (PAR.)
Sutton, New York ($9,200) 5 " 148%
De Mille, New York ($22,800) 5 " 100%

SUSAN SLADE (WB)
Warner, New York ($21,900) 4 " 81%
Paramount, Boston ($16,800) 2 " 88%
Paramount, San Francisco ($15,200) 2 " 100%
State-Lake, Chicago ($25,000) 4 " 71%
Mary Anderson, Louisville ($6,100) 4 " 98%
Ambassador, St. Louis ($10,700) 2 " 131%
Blue Mouse, Seattle ($10,600) 5 " 74%
Omaha, Omaha ($7,700) 2 " 101%
Grand Circus, Detroit ($13,000) 3 " 93%
Goldman, Philadelphia ($12,800) 3 " 99%

THUNDER OF DRUMS (MGM)
Viking, Philadelphia ($7,000) 3 " 101%
Fox, Detroit ($12,600) 2 " 115%
Orpheum, Boston ($12,400) 2 " 86%
Oriental, Chicago ($27,000) 2 " 69%
Capitol, New York ($45,900) 1 " 60%
State, Omaha ($5,200) 2 " 76%
Loew's Midcity, St. Louis ($11,300) 1 " 60%
Blue Mouse, Seattle ($10,600) 2 " 60%
Pilgrim, Boston ($9,500) 1 " 64%
United Artists, Louisville ($9,000) 1 " 62%

TOWN WITHOUT PITY (UA)
Astor, New York ($25,900) 4 " 73%
Fine Arts, New York ($9,900) 4 " 71%
Randolph, Philadelphia ($13,000) 2 " 76%
Michigan, Detroit ($20,300) 2 " 60%
Admiral-Chief-Skyvue, Omaha (No Ave) 1 " Ave $7,000
Blue Mouse, Seattle ($10,600) 3 " 60%
Roosevelt, Chicago ($21,600) 3 " 62%
Loew's, St. Louis ($13,000) 1 " 94%
United Artists, Louisville ($9,000) 1 " 81%
Astor, Boston ($10,500) 3 " 83%

WEST SIDE STORY (UA)
Rivoli, New York ($24,800) 9 " 202%
Midtown, Philadelphia ($10,400) 5 " 201%
Gary, Boston ($10,900) 7 " 272%
United Artists, San Fran. ($13,500) 1 " 179%

WONDERS OF ALADDIN (MGM)
Loew's Midcity, St. Louis ($11,300) 1 " 60%

X-15 (UA)
Randolph, Philadelphia ($13,000) 1 " 77%
Orpheum, Boston ($12,400) 1 " 60%
United Artists, San Fran. ($13,500) 1 " 61%
Palms, Detroit ($24,800) 1 " 60%
Music Box, Seattle ($5,700) 1 " 67%
Loew's Midcity, St. Louis ($11,300) 1 " 61%
Brown, Louisville ($8,700) 1 " 62%
Roosevelt, Chicago ($21,000) 1 " 61%

YOUNG DOCTORS (UA)
Stanley, Philadelphia ($18,700) 4 " 84%
Michigan, Detroit ($20,300) 2 " 81%
Orpheum, Boston ($12,400) 2 " 103%
United Artists, Chicago ($20,800) 3 " 117%
Astor, New York 6 " 115%
United Artists, Louisville ($9,000) 1 " ... 100%
Loew's, St. Louis ($13,000) 1 " 72%
Admiral-Chief-Skyvue, Omaha (No Ave) 1 " Ave.$8,000

THE

Tip-off

ON BUSINESS

An Exclusive **MOTION PICTURE EXHIBITOR** Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

ST. LOUIS

(Continued from page 16)

Louis Symphony Fund to produce a style show Feb. 9 at the Chase Club. In a meeting recently he and Arthur McManus of 20th conferred with Mrs. Wallace R. Persons, president of the Symphony Society's Women's Association, and Mrs. William Vincent Rabenberg, chairman of the event. The show and luncheon will feature 24 gowns worn by Jennifer Jones, Joan Fontaine, and Jill St. John in the movie. . . . For another promotion, Columbia exploiteer Irving Shiffrin arranged for student reporters for the St. Louis Globe-Democrat's "Spotlight on Youth" page from 75 local high schools, plus members of the Metropolitan St. Louis High School Editors' Association and Prom Magazine reporters, to meet and have a press conference with actor Charles Laughton. Laughton is to launch his 1962 "Reading and Story-Telling" tour by visiting St. Louis for an evening with the "Friends of the Museum" at the St. Louis Art Museum. He will also be promoting "Advise and Consent." . . . Ronald Reagan was also slated to visit St. Louis and speak at the opening lecture of the Y.M.C.A. Dynamic Citizen Forum at Kiel Auditorium. . . . WOMPIs held their monthly meeting and announced that 50/50 club tickets were ready. They made plans for an Easter project. Each member will make stuffed toys which will be given, along with Easter eggs, to children at Cardinal Glennon Hospital. WOMPIs are also asking that everyone give old clothes, especially men's socks, for the benefit of St. Louis Chronic Hospital. Marcella DeVinney and Mary Sauerwein won the attendance prizes. . . . The extreme cold weather broke the sprinkler system at Paramount, considerably dampening spirits there for awhile. . . . George Phillips at Realart announces that he has concluded a franchise with Seven Arts Associated Corp. of New York City to be the local distributor for 18 20th-Fox pictures including "Love Me Tender," "Bernadine," "The Lieutenant Wore Skirts," and "The Wayward Bus." . . . Local F1 of the IATSE held its election with Woody Cole being named president. Other officers elected are Henry Zach, vice-president; Marcella DeVinney, business representative; Mabel Schmidt, financial secretary; Fan Krause, treasurer; Mary Sauerwein, recording secretary; Jo Clyburn, corresponding secretary. Those on the executive board are Mary Braun, LaDonna Pruitt, Richard Kloges, Pauline Wozier. On the board of trustees are Eve Wassem, Jean Dolan, Jackie Marcellania. Guardian is Helen Guion and guide is Henry Zach.



Shown in Miami at a promotional plans meeting for Universal Pictures' "Lover Come Back," are left to right, Ralph Puckhaber, assistant ad-pub director, Florida States Theatres; Harry Botwick, southeastern regional director for Florida States; Philip Gerard, Universal's eastern ad-pub director; and Howard Pettingill, ad-pub director, Florida States' southeastern region. Botwick is receiving a "VIP" symbol from Gerard.

SALT LAKE CITY

Frank Sinatra has negotiated to buy radio station KNAK here, it was announced by the Granite Broadcasting Corporation, owners. . . . "This Is Cinerama," the first Cinerama film, ended its run at the Villa with "Seven Wonders Of The World," another Cinerama picture, opening with a March of Dimes benefit. . . . A total of $29,289 in attorney's fees and court costs were allowed in U.S. District Court by Judge A. Sherman Christenson as a result of the Pioneer, Provo, winning its anti-trust suit.

SAN ANTONIO

A premiere benefit performance of "El Cid," with proceeds going to the Children's Hospital Foundation, Santa Rosa Medical Center, will be held Feb. 8, at the Woodlawn. Arrangements for the performance were made at a meeting of hospital and entertainment executives. Allied Artists is donating the film with the Cinema Arts Theatres of San Antonio donating the theatre. A general admission price for all seats has been set at $5. . . . Two popular Mexican singing stars were married on the Stage of the Alameda. Amelia Mendoza, vocalist, and Jose Luis Segura, tenor with the "Dandy" Victor recording group, appearing in a stage show, were married. The couple decided to be married at the Alameda since Miss Mendoza made her first appearance in the United States there about five years ago. Miss Mendoza is also a close friend of Henry Rosenberg, president, Jack Cane Corp., which purchased the theatre several weeks ago. . . . Funeral services were held here for Miss Imogene Stanley who was a movie writer in Hollywood in the early 1930s. . . . San Antonio's Pedro Gonzalez Gonzalez flew in from Hollywood to appear on a March of Dimes Telerama on KONO-TV. Also appearing on the program was Virginia Graham. . . . With remodeling completed, the Alameda, one of three local theatres featuring Spanish language films sold to a new owner for nearly $1,000,000, was open for business. The Alameda, along with the nacional and Guadalupe and other properties, were purchased by the Jack Cane Corp., a New York firm. The property was sold by Mrs. Lula V. Lucchese, who has managed the property since the death of her husband in 1957. Plans call for a major renovating project at the Nacional. The Guadalupe also will be redecorated. Improvement plans were announced by Henry Rosenberg, president of the New York firm. Maurice Braha, vice-president, will manage the local property. Ignacio Torres, manager of the three theatres for many years, will be named as general manager for the new owners. . . . Eight big prizes—ranging from a $69.50 bicycle to three sets of men's cufflinks worth $15—and 26 free passes are being offered to south Texas residents in connection with the showing of the movie version of the Rogers and Hammerstein's "Flower Drum Song" at the Majestic.

SEATTLE

The $750,000 reproduction of the "Bounty" may become a sightseeing attraction at the Seattle World's Fair, if tentative plans announced by MGM materialize. The ship, built in Nova Scotia for filming of the new version of "Mutiny on the Bounty," is now anchored in Los Angeles harbor. The plan is to tour the ship to major seaports as a sightseeing attraction and to publicize the film. . . .Chester Nielsen, Starlight, Tacoma, is rebuilding the concession bar in preparation for a February opening. . . . Emerson Scott, wildlife photographer, showed his film, "Rocky Mountain Rambles," at one of the Audubon Screen Tours series. . . . Ferrante and Teicher, duo-pianists who recorded "Exodus" and "Theme From the Apartment," will be heard for a single performance Jan. 30 at the Moore. . . . Reserved tickets are now on sale for "West Side Story."

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Theatre Installations and Maintenance

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JANUARY 31, 1962 SECTION TWO VOL. 67, NO. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film Introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

BRIDGE, THE—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD—100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain

GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm

6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa

TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn

COMING

BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
CONFESSIONS OF AN OPIUM EATER—Vincent Price, Linda Ho
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
HITLER—Richard Basehart, Maria Emo
REPRIEVE—Ben Gazzara, Vincent Price, Rod Steiger

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-26-61)—Fairly amusing import—English

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program.

611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, Interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

TO BE REVIEWED

BLACK DEER—Herb Evers, Virginia Leith
BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
PREMATURE BURIAL—(C; Panavision)—Ray Milland, Hazel Court
PRISONER OF THE MASK—(C; Scope)—Michel Lemoine, Wandisa Guida
STAR CREATURES—Bob Ball, Frankie Ray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	BV
•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The		For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
Ballad Of A Soldier	A2	For.
*Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
*Beauty And The Beast		UA
*Best Of Enemies, The		Col.
Between Heaven And Hell—RE	A2	Fox
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
*Big Wave, The		AA
Big Show, The	B	Fox
*Billy Budd		AA
*Billy Rose's Jumbo		MGM
Bimbo The Great	B	WB
*Bird Man Of Alcatraz, The		UA
*Black Door		A-I
*Black Gold		WB
Black Sunday	A2	A-I
Blast Of Silence	A3	U-I
Blood and Roses	B	Par.
*Bloody Brood		AA
Blue Hawaii	A2	Par.
*Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
*Boys' Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Breathless	C	For.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Buffalo Gun		Misc.
*Burn, Witch, Burn		A-I
By Love Possessed	A3	UA

C

*Cabinet Of Caligari		Fox
Canadians, The	A2	Fox
*Cape Fear		U-I
*Captain Clegg		U-I
Career Girls On A Naked Holiday		Misc.
*Castaways, The		BV
Cat Burglar, The	A2	UA
*Chalk Garden, The		U-I
*Chapman Report, The		WB
Cheaters, The		For.
Children's Hour, The	A3	UA
Cinderella		For.
Claudelle Inglish	A3	WB
*Cleopatra		Fox
*Clown And The Kid, The		UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
*Confessions Of An Opium Eater		AA
*Conjure Wife		A-I
*Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
*Couch, The	A3	WB
*Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

*Damned, The		Col.
*Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
*Day Of The Triffids, The		AA
Day The Earth Caught Fire, The		U-I
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
*Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
*Deadly Duo		UA
Desert Attack	A1	Fox
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
Dondi	A1	AA
Don Quixote—USSR	A2	MGM
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Enemy Below—RE	A1	Fox
*Errand Boy, The	A1	Par.
Escape From Terror		Misc.
*Escape From Zahrain		Par.
Everything's Ducky	A1	Col.
*Experiment In Terror		Col.
Explosive Generation, The	B	UA

F

Fabulous World Of Jules Verne	A1	WB

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comdey reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made

THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

525 **UNDERWORLD, U. S. A.**—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse

Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made

Jan. **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney

Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling

Feb. **UNDERWATER CITY, THE**—(Fantascope; C)—William Lundigan, Julie Adams

Feb. **WALK ON THE WILD SIDE**—Laurence Harvey, Capucine, Barbara Stanwyck

Apr. **HELLIONS**—Richard Todd, Anne Aubrey

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano

BELLE SOMMERS—David Janssen, Polly Bergen

BEST OF ENEMIES, THE—David Niven, Michael Wilding

CONGO VIVO—Jean Sebastian, Bachir Toure

DAMNED, THE—Macdonald Carey, Shirley Ann Field

EXPERIMENT IN TERROR—Glenn Ford, Lee Remick

FIVE FINGER EXERCISE—Rosalind Russell, Jack Hawkins, Maximilian Schell

FURY OF THE BARBARIANS—(C)—Edmund Purdom

INTERNS, THE—Suzy Parker, Cliff Robertson

GOLD INSIDE, THE—Peter Cushing, Andre Morell

JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak

JOSEPH DESA—Maximilian Schell, Ricardo Montalban

LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn

MARIS-MANTLE STORY—Roger Maris, Micky Mantle

MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle

NOTORIOUS LANDLADY, THE—Kim Novak, Jack Lemmon, Fred Astaire

PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi

PLAY IT COOLER—Anthony Newley, Anne Aubrey

REACH FOR GLORY—Harry Andrews, Kay Walsh

REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris

THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field

13 WEST STREET—Alan Ladd, Dolores Dorn

WAR LOVER, THE—Steve McQueen, Shirley Anne Field

WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

DON QUIXOTE—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70. TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblicaleple

LIGHT IN THE PIAZZA—D-105m.—(CS: MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m.—(CS; EC)—Steve Reeves, Valerie Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Hararaet—4797 (3-8-61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

Mar. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Mar. **SWEET BIRD OF YOUTH**—(CS; MC)—Paul Newman, Geraldine Page
Mar. **WORLD IN MY POCKET**—Rod Steiger, Nadja Tiller
Apr. **HORIZONTAL LIEUTENANT, THE**—(CS; MC)—Jim Hutton, Paula Prentiss
Apr. **FOUR HORSEMEN OF THE APOCALYPSE**—(CS; C)—Glenn Ford, Ingrid Thulin
Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett

COMING

BOYS' NIGHT OUT—(CS-MC)—Kim Novak, Tony Randall, James Garner
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
RIDE THE HIGH COUNTRY—Randolph Scott, Joel McCrea, Mariette Hartley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—Rod Taylor
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans.
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama.
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6106 Dec. **ERRAND BOY, THE**—Jerry Lewis
6111 Mar. **FOREVER MY LOVE**—Karl Bohm, Romy Schneider
6112 Mar. **BRUSH FIRE**—John Ireland, Jo Morrow

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lili Palmer
ESCAPE FROM ZAHRAIN—(TC; Panavision)—Yul Brynner, Sal Mineo
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HATARI—(TC)—John Wayne, Red Buttons
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
109 **BETWEEN HEAVEN AND HELL**—MD-94m.—(CS; DC)—Robert Wagner, Terry Moore, Broderick Crawford—4869 (9-27-61)—interesting war entry—Reissue
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
053 **DESERT ATTACK**—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
108 **ENEMY BELOW, THE**—MD-98m.—(CS; DC)—Robert Mitchum, Curt Jurgens, Al Hedison—4869 (9-27-61)—Absorbing, suspenseful submarine war meller—Reissue
110 **FERRY TO HONG KONG**—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-12-61)—Effective and highly interesting religious drama
122 **FROGMEN, THE**—MD-96m.—Richard Widmark, Dana Andrews—4869 (9-27-61)—War thriller should ride into the better money—Reissue
106 **HOUSE OF BAMBOO**—MD-102m.—(CS; DC)—Robert Ryan, Robert Stack, Shirley Yamaguchi—4869 (9-27-61)—Highly interesting meller—Reissue
136 **HUSTLER, THE**—D-135-m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave)—4894 (12-20-61)—Scary, offbeat drama is engrossing.
KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More		Misc.
Ferry To Hong Kong	A2	Fox
•Fiercest Heart, The	A2	Fox
Five Day Lover	C	For.
•Five Finger Exercise		Col.
•Five Golden Hours	A3	Col.
Five Guns To Tombstone	A1	UA
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
Frogmen, The—RE	A1	Fox
From A Roman Balcony		For.
Frontier Uprising	A1	UA
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
•Gold Inside, The		Col.
Gold Of The Seven Saints	A2	WB
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
•Hand Of Death	A2	Fox
Happy Thieves, The	A3	UA
•Hatari		Par.
•Hell Is For Heroes		Par.
•Hellions		Col.
Heroes Die Young	A3	AA
Hey, Let's Twist	A1	Par.
Hideous Sun Demon, The		Misc.
Hippodrome		For.
•Hitler		AA
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Hoodlum Priest, The	A2	UA
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Bamboo, The—RE	A2	Fox
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

I Thank A Fool		MGM
•Information Received		U-I
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

•Jason And The Golden Fleece		Col.
•Jessica		VA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE		Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.
Konga	A2	A-I

L

•Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Woman On Earth, The		Misc.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses	A3	For.
Light In The Piazza, The	C	MGM
•Lion, The		Fox
•Lion Of Sparta		Fox
Little Shop Of Horrors, The		Misc.
•Lonely Are The Brave		U-I
Long Rope, The	A2	Fox
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I
•Loves Of Salammbo, The		Fox

M

Mad Dog Coll	B	Col.
•Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword		UA
Majority Of One, A	A1	WB
•Malaga		WB
Man In The Moon	A2	For.
Man-Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
•Maris-Mantle Story, The		Col.
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col
•Merrill's Maurauders		WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Mighty Crusaders, The	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
Misfits, The	B	UA
•Mr. Hobbs Takes A Vacation		Fox.
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
Moon Pilot		BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		W
Murder, She Said	A1	MGM
•Mutiny On The Bounty	A2	MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident		U-I
Night Affair		For.
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A3	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.

O

Ole Rex	A1	U-I
On The Double	A1	Par.

113 **LONG ROPE, THE**—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
115 **SANCTUARY**—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south
SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
SILENT CALL, THE—D-63m.—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
116 **SNIPER'S RIDGE**—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
107 **STOPOVER TOKYO**—MD-100m.—(CS; DC)—Robert Wagner, Joan Collins, Edmond O'Brien—4869 (9-27-61)—Fairly interesting meller—Reissue
TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4988 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler.
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Ja. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes
Ja. **MADISON AVENUE**—(CS)—Dana Andrews, Eleanor Parker
Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall

COMING

ADVENTURES OF A YOUNG MAN—(CS, DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—John Agar, Paula Raymond
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS-DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS-DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
SATAN NEVER SLEEPS—(CS; C)—William Holden, France Nuyen, Clifton Webb
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
20,000 EYES—Gene Nelson, Merry Anders, James Brown
WOMAN HUNT—Steven Peck, Lisa Lu

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Rober Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marquee power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Klernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan
6134 **EXPLOSIVE GENERATION, THE**—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6102 **FIVE GUNS TO TOMBSTONE**—W-71m.—James Brown, Della Sherman—4790 (2-28-61)—Average western—Zenith
FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6103 **FRONTIER UPRISING**—W-68m.—James Davis, Nancy Hadley—4790 (2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-8-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6107 **HOODLUM PRIEST, THE**—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood
JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90j.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6105 **MISFITS, THE**—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6106 **OPERATION BOTTLENECK**—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6029 **POLICE DOG STORY, THE**—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61)—Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **DEAD TO THE WORLD**—Rudy Talton, Jana Pearce
Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
Feb. **SAINTLY SINNERS**—Don Beddgo, Ellen Corby (6205)
Feb. **DEADLY DUO**—Craig Hill, Marcia Henderson (6212)
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
GERONIMO—(TC)—Chuck Connors
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
JESSICA—Maurice Chevalier, Angie Dickinson
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MAGIC SWORD—(C)—Basil Rathbone, Estelle Winwood
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION, THE—Sophia Loren, Anthony Perkins—Litvak
TWO FOR THE SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-28-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
DAY THE EARTH CAUGHT FIRE, THE—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision, C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit.
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero.
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6110 **TOMBOY AND THE CHAMP**—D-92m.—(EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CAPTAIN CLEGG—Peter Cushing, Yvonne Romain—(C)—English
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—(C)—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
UGLY AMERICAN, THE—(C)—Marion Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs.
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-21-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; Dyali-Scope)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English
151 **WORLD BY NIGHT**—NOV.-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

160 Mar. **COUCH, THE**—Grant Williams, Shirley Knight
161 Mar. **MALAGA**—Trevor Howard, Dorothy Dandridge, Edmund Purdom
162 Apr. **ROME ADVENTURE**—(TC)—Troy Donahue, Suzanne Pleshette
158 June **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

One-Eyed Jacks	A3	Par.
One Plus One	A3	Misc.
Only Two Can Play		For.
Operation Bottleneck	A2	UA
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Operation Eichmann	A3	AA
Outsider, The	A2	U-I

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE		BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Police Dog Story	A1	UA
Portrait Of A Mobster	B	WB
Posse From Hell	A2	U-I
•Premature Burial		A-I
Primitive Paradise		Misc.
•Prisoner Of The Iron Mask		A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country		MGM
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Rocket Attack, U. S. A.	A3	Misc.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
•Rome Adventure		WB
Roses For The Prosecutor		For.
Rue De Paris	A3	For.

S

•St. George And The 7 Curses		UA
Sail A Crooked Ship	A3	Col.
•Saintly Sinners	A1	UA
•Samar	A2	WB
Sanctuary	B	Fox
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Serengeti Shall Not Die	A1	AA
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse		Par.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The	A3	WB
•Six Black Horses		U-I
•Snake Woman	A1	UA
Sniper's Ridge	A2	Fox
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Star Creatures		A-I
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Stopover Tokyo—RE	A1	Fox
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.

•Susan Slade	A3	WB
•Sweet Bird Of Youth	A3	MGM
•Swinging Along		Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
Tender Is The Night	A3	Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
Tess Of The Storm Country	A2	Fox
•That Touch Of Mink		U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Baghdad, The	A1	MGM
•13 West Street		Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The		Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
Tomboy And The Champ	A1	U-I
To Hell And Back	A2	U-I
•Too Hot To Handle		AA
Too Late Blues	B	Par.
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
Two Way Stretch	A2	For.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
•Underwater City, The	A1	Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Violent Summer, The		For.
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side		Col.
•War Hunt		UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind		Misc.
White Christmas—RE	A1	Par.
White Warrior, The	A2	WB
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young One, The	A3	Miso.
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzl		Col.

COMING

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Phllip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
GYPSY—(TC)—Natalie Wood, Rosalind Russell
HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-1-61)—Spectacle programmer for action spots—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-1)—Another nudist colony exposition—Brenner
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Braz—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—48672 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
ROCKET ATTACK U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sorid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Vallant

FOREIGN

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CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Phllippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley. Int
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly Interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BREATHLESS—D-89-m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" import is for adults in art spots—English titles—Films Around The World
CHEATERS, THE—D-117m.—Pascale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

DAS DRIEMAEDERLHAUS—DMU-102m.—(AgfaColor)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic

HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental

QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Rochemont

ROSES FOR THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

JAPANESE

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus.

FATE OF A MAN—D-101m.—Sergei Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus

ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis

FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental

GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis

LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor

MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental

MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon

NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Ciella Matania—4842 (7-26-61)—Colorful, entertaining musical for art, specialty spots—English titles—Lux

ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President

TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy

VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus

SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimer Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
(TECHNICOLOR)
(REISSUES)

16101 Toy Tinkers (C&D)
16102 Pantry Pirate (P)
16103 Pluto, Jr. (P)
16104 Cold War (G)
16105 Lion Down (G)
16106 Get Rich Quick (G)
16107 Fathers Are People (G)
16108 Mickey and The Seal (MM)
16109 Donald's Dilemma (DD)
16110 Donald's Double Trouble (DD)
16111 Corn Chips (D&C&D)
16112 Contrary Condor (DD)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua .....18m.
6442 (Dec.) Wonderful Israel .....19m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)

COLOR FAVORITES CARTOONS
(REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophy
6608 (Jan.) Wonder Gloves

TWO REELERS
THE THREE STOOGES
(REISSUES)

6401 (Sept.) Quiz Whizz .....15½m.
6402 (Oct.) Fifi Blows Her Top .....15½m.
6403 (Nov.) Pies and Guys .....16½m.
6404 (Jan.) Sweet and Hot ..... 17m.

COMEDY FAVORITES
(REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) ..15½m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) .... 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) .18½m.
6434 (Jan.) The Fire Chaser (Joe Besser) ..... 16m.

ASSORTED FAVORITES
(REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) .....16½m.
6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) ..... 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds

CANDID MICROPHONE
(REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
(REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
(COLOR)

Ten Pin Tour
Speedway
Gold Medal Divers
Symphony In Motion

TRAVELRAMAS
(COLOR)

Porpoise Posse
Pee Wee On Ice
Waters Of Bangkok

NOVELTOONS
(COLOR)

Northern Mites
Micenicks
The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaveral
Turtle Scoop
Kozmo Goes To School
Perry Popgun

MODERN MADCAPS
(COLOR)

Bouncing Benny
Terry The Traitor
Phantom Moustacher
The Kid From Mars
M20-6 The Mighty Termite
In The Nicotine
The Inquisit Visit
The Plot Sickens
Crumley Cogwell

THE CAT
(COLOR)

Bopin Hood
Raising Cane

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz .....
4202 (Mar.) Land Of The Long White Cloud .....

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep .....
4272 (Dec.) Caramba (CS) .....
4273 (Jan.) Mabuhay .....
4274 (Feb.) Leaping Dandies .....
4275 (Mar.) Pink Land Blue Waters .....
4276 (Apr.) Bahama Holiday .....
4277 (May) Fabled Island (CS) .....
4278 (June) Strictly Sydney (CS) .....

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic .....
4232 (Dec.) After The Ball .....
4233 (Jan.) Chief Charlie Horse .....
4234 (Feb.) Woodpecker From Mars .....
4235 (Mar.) Calling All Cuckoos .....
4236 (Apr.) Niagara Fools .....
4237 (May) Arts and Flowers .....

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champions

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FEBRUARY 7, 1962 Volume 67 Number 8

IN THREE SECTIONS • THIS IS SECTION ONE



Hyman On Annual Studio Pilgrimage

(See Page 10)

"Lovers" Case Seen Weapon Vs. Censors

(See Page 11)

Richard Brandt, president of the entertainment division of Trans-Lux Corporation, recently announced an expanded program of entertainment projects to total $2,800,000 in 1962.

MORE ON SLIDING SCALE . . . see editorial—page 5

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"This production has everything to fill boxoffices all over the world."
—*The Bildezeitung (Germany)*

"Told with tremendous forthrightness . . . sequence showing the Four Horsemen riding through fiery clouds is haunting . . . Glenn Ford is excellent, Yvette Mimieux is delicious."—*Il Messaggero (Rome)*

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"A picture which has a sure hold on audiences . . . scenes of exquisite beauty . . . Paris is evoked with a palette of colors." —*Il Tempo (Rome)*

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MEMBER AUDIT BUREAU OF CIRCULATIONS

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FEBRUARY 7, 1962



MORE ABOUT SLIDING SCALE

IN THE ISSUE of Jan. 17, we discussed editorially the subject of "TIME TO TRY SLIDING SCALE." As always, the subject struck a responsive chord among our readers, and many comments were heard.

One top flight industry executive who would rather remain anonymous made some points concerning the problems involved in getting a workable sliding scale system off the ground that deserve our attention.

Said he, *"With your experience in theatre operation, you could go to practically any city and determine actual theatre overhead figures pretty closely if you knew the expense of rent. Your figure might not be exact, but you wouldn't miss by much. Well, distribution can do the same thing.*

"Therefore, it follows that you don't really need the services of a certified public accountant if buyer and seller can arrive first at a fair formula for rent to be charged against theatre gross. Say distributor and exhibitor can agree on a rent figure of 15 per cent of the gross. This could eliminate many of the present objections to launching a sliding scale system of film buying. Both the exhibitor and distributor could save a lot of time, avoid adjustments, and create a healthier, friendlier attitude throughout the industry."

Certainly, our friend realizes as do we all that the same rental figure couldn't possible apply for every theatre. However, a fair average could probably be struck so that many theatres could accept the figure without being hurt by it. In cases where for some reason the rent is out of line with the percentage agreed upon, individual sliding scale arrangements could be concluded with a minimum of difficulty. The above plan, according to our friend, is just a rough effort at some sort of standardization to make sliding scale a less unwieldy proposition. As such, it should be aired and discussed by all who are interested.

We think that the idea makes pretty good sense. If those fine minds in exhibition and production would pool their brainpower and come up with such a formula based on a widely acceptable rental figure, the problem of sliding scale could be solved for a majority of theatres in the United States.

Any takers?

FILLING A MORAL VACUUM

RECENTLY WE READ a refreshing news story. It concerned juvenile delinquency and what adults must do to combat it, and for a change motion pictures were not cast in the role of the villain.

The place was Japan, which is currently experiencing the same sort of increase in juvenile violence that is causing so much concern in this country. The Chief Justice of Japan told a meeting of judges in that country that soaring figures of juvenile crime could be traced to a lack of moral training in childhood. He urged a return to teaching ethical behavior in the Japanese school system to make up for a lack of such training in the home. It all sounds quite familiar, doesn't it? The Chief Justice pointed out that there was a breakdown in communication between parents and their children since the Second World War.

As usual, there are dissenters to this considered opinion. In Japan, the dissent is coming from the National Association of Schoolmasters, who would sooner have a scapegoat like motion pictures to blame for what may well be their own shortcomings.

Certainly, we could stand an increase in moral education in our own school systems. In addition to furnishing a real weapon against juvenile delinquency, such a program could also give young people the good judgment to avoid such entertainment as the quick-buck films made in the sewers of Europe and the United States. Such films give all motion pictures a black eye as far as the public is concerned and the sooner we can cut off their boxoffice support, the better off all of us will be.

Some distributors release nothing but smut and condemned films, and will continue to do so as long as the public supports them. Motion pictures do not create public desires, they reflect them. When parents, churches, and schools succeed in elevating the entertainment tastes of young people through instilling in them some moral responsibility, such quick-buck operators will wither and die.

The Chief Justice of Japan is on the right track. It's time for similar serious action in this country. Censorship can't and won't solve our problems in this area. The cancer goes much deeper than that.

NEEDED—EXTRA LEGAL BACKBONE

BACK IN 1954, the Supreme Court decided in a case brought by the Crest Theatre, Baltimore, against the major distributors that failure to award first-run status to a theatre was not necessarily a violation of the anti-trust decrees. The vote was seven to one, and the high court ruled that there was no conspiracy on the part of distribution because the major companies had restricted first-run films to downtown theatres where their revenue potential was greatest.

The Crest had lost the decision in a jury trial in U.S. District Court and the Supreme Court affirmed the earlier decision after plaintiff appealed.

It would seem that good business judgment on the part of the majors was upheld in this decision. We wonder why certain distribution legal minds faced with similar situations appear to be lacking in backbone.

It has always been an enigma why such attorneys still look the other way when theatres which can not possibly return the same grosses as established first-run situations seek an unwarranted moveup.

Certainly, each case must be studied on its merits, but those that are clearly unfair should be resisted.

One stalwart independent cracked, "Why don't they get some new lawyers?" Frankly, the situation we have described mystifies us, too.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

You know how much I look forward to your pink and yellow sheets. These sections of the "EXHIBITOR" are invaluable. However, because a number of distributors are not releasing as many short subjects as previously, the reviews on that unit of service have been missing. Consequently, it becomes necessary for me to call each company to ascertain what shorts they have. Under the circumstances I am asking that you be good enough to again have your department print these reviews and to list the short subjects that are released by each company. Perhaps this can be done every three months.

The listing of the feature releases on the back sheet can be omitted when the shorts are listed.

A. J. DAVIS
Fried Theatre Management Company

EDITOR'S NOTE: Not only have the shorts from major companies been cut in number, but it has become steadily more difficult to get the advance look at such subjects necessary to a proper reviewing service. We are working on the problem, however, and can now promise you in a very few weeks a return to a shorts check-up that will be as up-to-date and complete as we can make it. Thanks for your interest.

From LEXINGTON, KY.

I seem to have misplaced the edition of MOTION PICTURE EXHIBITOR which contained the "Film Exchange and Dealer Listing" for the Cincinnati Film Territory.

If it is possible will you be so kind as to send me a revised copy of this listing as the one I am now using is very out-dated. This is certainly a nice service you render to exhibitors and one I am in dire need of.

KATHLEEN B. ESTES, Secy.
Ben Ali Theatre

EDITOR'S NOTE: Sent with pleasure. Readers seem to agree that this is a popular and necessary service.

From AURORA, MO.

Congratulations on your 43rd anniversary. First of April this coming year will also be my 43rd anniversary in this business. Forty years I have managed the Princess in Aurora. The fishing has been good in the Ozarks, but I do not see much hope for the small town theatres . . . every year . . . less and less . . . but it was nice.

I could not get along without your reviewing service.

May you have many more good years.

J. GLENN CALDWELL
Princess Theatre

EDITOR'S NOTE: It's good to hear from old friends. Thank you very much for the good wishes, and please accept our best wishes on the occasion of your anniversary. It is our hope that both the fishing and your business improve during 1962. We will do our best in the coming months and years to keep the information necessary to successful operation coming your way.

From SOUTH WHITLEY, IND.

Your business forms are the most satisfactory that I have ever used and as for the SHOWMANSHIP IN ADVERTISING, after 30 years in this business, I need all the help I can get and just one little idea that I may get from your book will more than pay the cost. I hope it will be a good "refresher."

DON E. LeBRUN
Kent Theatre

EDITOR'S NOTE: Glad you are satisfied. We pride ourselves on the quality of our bookshop items and are happy that they suit you. As for SHOWMANSHIP IN ADVERTISING, you should find it a treasure-house of useful ideas. Incidentally, a limited number are still available on a first-come, first-served basis.

From MADISON, N.J.

How about publishing letters from Exhibitors again? This feature is one of the most interesting in MOTION PICTURE EXHIBITOR but have not been featured for many weeks now.

JOSEPH M. GILLIS

EDITOR'S NOTE: Here they are. As space permits, we try to keep up with the mailbag. Some letters are handled on the editorial page from time to time.

From CROOKSTON, MINN.

We particularly like the Yellow Section with the Legion of Decency ratings. This is very good as it is the only place where we can find them currently up to date.

ERNOTTE HILLER, Owner
Grand Theatre

From PITTSFORD, N.Y.

I feel that you should have some type of listing of all the features available for television as I believe you did have at one time. This would be a great help when booking old films as second features, so you wouldn't be running the same film that is on television a certain night as you are charging admission for the public to see at your theatre.

CRAIG D. HESLOR
Audio-Visual Dept.

EDITOR'S NOTE: You are right. In the past, we carried such a service. However, as the trickle of films to television became a flood, and whole libraries were sold, it became easier to catalogue films not on tv. As a general rule, any film released prior to 1948 (with the exception of a few really big ones kept apart for theatre reissue) is available to the small screen. Check your trade paper headlines for newer films headed for the small screen.

From CROSS PLAINS, TEX.

Being an inexperienced exhibitor, your magazine has been a wonderful help to me in selecting good shows.

PAUL CONN, Manager & Part Owner
Pioneer Drive-In Theatre

From TORONTO, CAN.

I have noted in the editorial page of your edition of Jan. 17 of MOTION PICTURE EXHIBITOR the article on "TIME TO TRY SLIDING SCALE." In that editorial you refer to Motion Pictures, Complete Plan, as published Nov. 16, 1955, and I would gather from the article that you have reprints. If so, I would appreciate receiving one.

By the way, your editorial is, as always, "TOPS."

F. H. FISHER
The Odeon Theatres
(Canada) Limited

EDITOR'S NOTE: Still the requests for sliding scale information come in, and reprints go out as long as they are available. For more on the important question of sliding scales, see editorial page of this issue.

From OREM, UTAH

Several years ago you had an article in MOTION PICTURE EXHIBITOR on how to figure scales.

Would it be possible to obtain a reprint of this particular issue?

We will appreciate very much your sending us a copy of this issue.

LILA LEE WHETTEN, Secy.
S C E R A

From NORWAY, MAINE

I would like to see all possible forces drawn together to regulate production and exhibition of sex movies. These are giving the entire industry a black eye.

LESTER L. SOULE, Owner
Norway Drive-In

EDITOR'S NOTE: As Mr. Soule points out, the actions of a few fast-buck producers and exhibitors in the sex-film field bring the shadow of public resentment over all the law abiding industryites who are worthwhile members of their respective communities. Perhaps such theatremen could make known their desire to cooperate in any community endeavor against the fringe operators. This would serve the purpose of splitting such operations off from the majority of theatres and put them in their proper public perspective. It is unfair that the entire industry should be judged by their actions.

From NEW YORK, N.Y.

Your publication is informative, interesting, and newsy. I always look forward to the next issue. No criticisms. MPE is O.K.

IRVING DREEBEN
National Screen Service

EDITOR'S NOTE: Thanks, Mr. Dreeben. You're O.K. yourself.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Earle G. Finney, 75, veteran stage and motion picture theatre showman, who retired last year as manager, SW Ritz, Wilmington, Del., died at Wilmington General Hospital. With his wife he had moved to St. Petersburg, Fla., after his retirement, but had returned to Delaware several weeks ago to visit his son. He began his theatre career in Altoona, Pa., where he was born, in 1900, moving to Wilmington in 1917. He became manager of the Ridgely, Md., theatre in 1934, and later the same year became manager of the SW Savoy, Wilmington, where he continued until 1950 when he was transferred to the SW Ritz. In addition to his widow and son, survivors are another son, a sister, and three grandchildren.

Mrs. Margaret M. Hildreth, MGM cashier in Albany, died at her suburban home after battling an illness that became noticeably serious only recently. She was a patient in St. Peter's Hospital for a brief period. An employee of MGM for 15 years, she was a member of Local F-42. She is survived by her husband, a daughter, a son, and a sister.

Edward L. Kingsley, 48, president, Kingsley International Films, died suddenly in Los Angeles while on a business visit to the west coast from his New York office. Born in New York City, Kingsley entered the industry in 1932 with Paramount. He founded Kingsley International in 1953, and since 1956 had served as a consultant on Columbia Pictures' European productions. He is survived by his wife.

Alfred Landucci, 64, president, Kodak-Pathe, Eastman-Kodak's associate company in France, died recently in Paris. A leading French industrialist who was twice decorated by the government of France, he had been associated with the Kodak company in France for nearly 40 years.

Ralph H. Simpson, 61, owner and operator of theatres in Gastonia, N.C., died in a clinic in Pittsboro, N.C. In recent years, he leased his theatres and was not active in the management of the business. Survivors are his wife, two daughters, two sisters, and three grandchildren.

New UA Post For Edele

NEW YORK—D. J. "Bud" Edele will assume new duties as United Artists New York metropolitan manager, supervising the company's operations in Albany, New Haven, and New York, it was announced by James R. Velde, UA's vice-president in charge of domestic sales. John Turner will continue as branch manager of the New York exchange.

Para.-Lux May Merge

NEW YORK—Paramount Films of Italy, Inc., and Lux Films, S.P.A., of Rome, are currently studying the feasibility of a merger of their distribution activities in Italy, it was disclosed here by James E. Perkins, president of Paramount International Films, Inc., and in Rome by Renato Gualino, executive vice-president of Lux Films.

FORMS FOR THIS PAGE CLOSED AT 2 P. M. ON MON., FEB. 5

Distrib Innovations From New Indie Firm

HOLLYWOOD—A new independent distribution-production firm, Producers International Pictures, Inc., aimed at furnishing both domestic and foreign films for general release, under a new distribution plan, was announced by William P. Hunter, executive vice-president of P.I.P.

Hunter, with headquarters at Samuel Goldwyn Studios, said his company, formed by a group of Arizona businessmen, with David Johnson, president, will begin operations this spring with four films in color, and one full length animated feature, which he acquired on a recent trip to Europe. P.I.P. will also begin negotiations with Hollywood producers on filming four original stories it now owns, as well as review potential co-production proposals. Hunter will be in charge of both distribution and production.

Hunter, who feels the need for new blood in the distribution field is as important as new screen personalities, new-wave directors, and new producer-showmen, calls his distribution plan unique and different than systems now employed: P.I.P. will divide the U.S. into four or six zones concentrating all of its advertising and promotional activities on a particular picture in one zone at a time, and making available all of its prints on the picture to the exhibitors in the area, with special bonuses to theatre managers, in order to reap the benefits of point-of-sales drives covering first to last run situations.

Hunter regarded his importing of a group of foreign films, which dubbed into English would prove compatible entertainment for American family audiences, as a necessary move to fill the production gap being overlooked by Hollywood producers.



Attending the recent American premiere of "A View At The Bridge" at the Sutton, New York City, were, left to right, Irving Wormser, president, Continental Distributing Corporation; Carol Lawrence, who makes her debut in the film; and Walter Reade, Jr., chairman of the board, Continental.

BROADWAY GROSSES

Holdovers Set Pace

NEW YORK—With only the Criterion having a new attraction, business in the Broadway first-runs continued fair to good last week-end.

"TENDER IS THE NIGHT" (20th-Fox). Paramount claimed $28,000 for the third session.

"A MAJORITY OF ONE" (Warners). Radio City Music Hall, with stage show, hit $85,000 for Thursday through Sunday, with the fourth and last week sure to top $130,000.

"THE ROMAN SPRING OF MRS. STONE" (Warners). Capitol announced the last nine days including the sixth week was $15,000.

"KING OF KINGS" (MGM). Loews State garnered $20,000 for the 17th week.

"EL CID" (Allied Artists). Warner did $35,000 on the eighth week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille reported $30,000 on the second week.

"POCKETFUL OF MIRACLES" (United Artists). Victoria anticipated the seventh and last week at $10,000.

"ONE-TWO-THREE" (United Artists). Astor expected the seventh week to reach $25,000.

"BACHELOR FLAT" (20th-Fox). Forum stated the last three days of the fourth week was $4,000.

"SAIL A CROOKED SHIP" (Columbia). Criterion did $20,000 on the first session.

"WEST SIDE STORY" (United Artists). Rivoli did $4,000 on the 16th road show week.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace claimed $36,000 for the seventh road show week.

Fire Routs Theatregoers

NASHVILLE, TENN.—Forty persons were routed from the Paramount here when the downtown first-run was swept by fire.

Variety Week Directs Attention To Charities

Variety Club Tents everywhere are preparing for Variety Week. This is the time of the year when the men of show business who give unselfishly of their time and talents, not to mention their dollars, in the Variety cause get a chance to blow their own horns.

There is nothing big-headed about this. Variety from Feb. 11-17 will be acquainting the public with the kind of work being done on behalf of handicapped and underprivileged children everywhere.

The public should know these things. The public should know about Variety hospitals and Variety camps and Variety clinics. Their encouragement and participation in Variety projects is vital. In every city, municipal leaders are joining with Variety officers in proclaiming Variety Week. Activities and colorful ceremonies will focus attention on the heart of show business.

Variety stands ready to help others. Let others stand ready to help Variety.

BOX OFFICE SMASH ALL OVER THE WORLD!

NEW YORK

New Warner Theatre Record

LONDON

Tops Current and Advance Records

CHICAGO

Biggest Roadshow in Town

CINCI

New House Record

PHILA

Six Weeks So

SAN FRAN

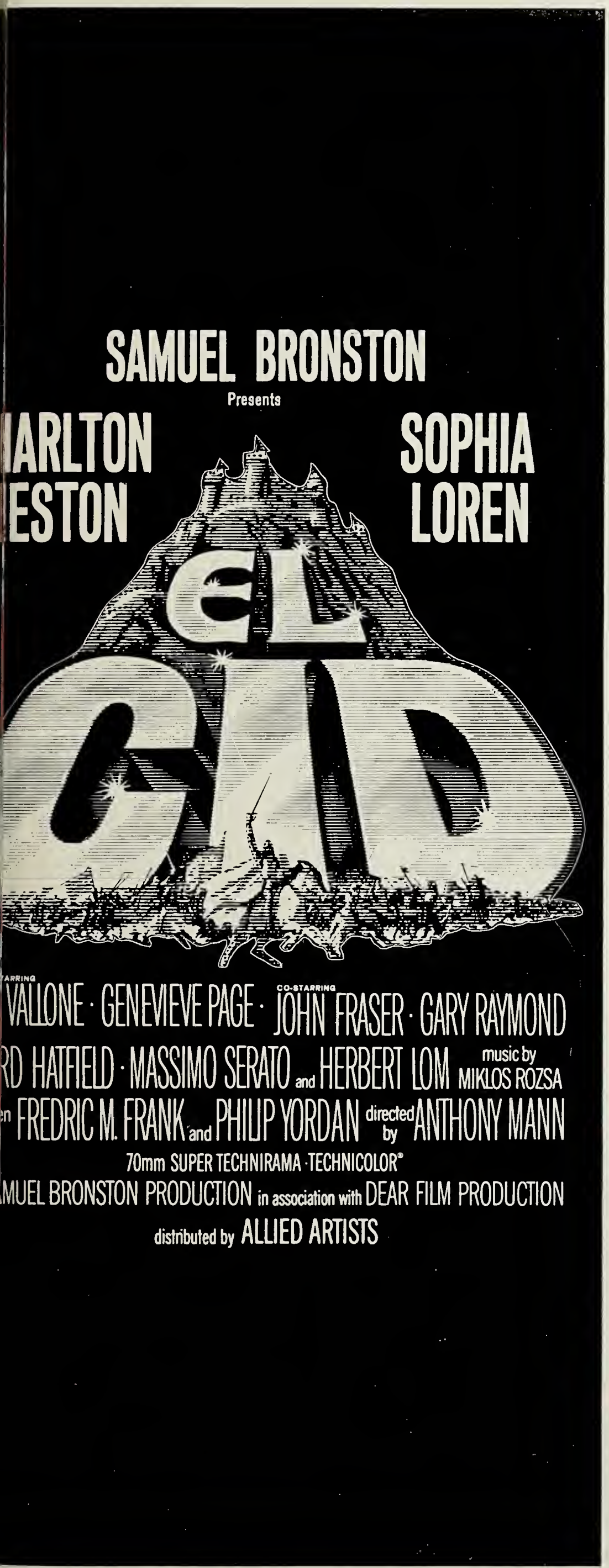
Still To

MONTREAL

New Box-Office Hi

LISBON

All-Time Reco



PARIS

Europe's Biggest Gross

BOSTON

Record Advance

MADRID

Unprecedented

MIAMI

New Box-Office Record

TORONTO

"80 Days" Business

BRUSSELS

Ahead of Everything

LOS ANG.

Outgrossed "80 Days"

and NEW ENGAGEMENTS at:

San Antonio, Minneapolis, Buffalo, Denver, Oklahoma City, Pittsburgh, Syracuse, St. Petersburg, Kansas City and Dallas

Hyman On Annual Studio Pilgrimage

AB-PT Exec Hopeful On Quality Of '62 Pix; Stresses Continuing Need For Orderly Release

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., left on his annual trip to Hollywood this week for the purpose of compiling all of the data which will go into his next "Report From Hollywood and Release Schedule," issued in the interest of an Orderly Distribution of Quality Product Throughout the Year.

"This year," says Hyman, "our Report will be more complete and more elaborate than ever. It will be done in eight colors and, in addition to the usual 10 distributing companies usually included, we have added an 11th, Continental Distributing, plus another section featuring additional releases from three other companies—Astor, Embassy, and Showcorporation. The Report will contain accounts of our visits to the various studios and the stimulating exchange of ideas which usually take place in our conferences with top studio personnel, in addition to the release schedules of all of the distributors included from February through the summer of 1962 and beyond as far as this information is available. Each company's section will be introduced with a photograph of our group taken either on a lot or in the conferences which we will have and the release schedules will be preceded by stills from the three most important pictures of each respective studio."

Hyman revealed that he had already interviewed all of the distributors involved and, in each instance, had urged that quality pictures be made available during May and June. He feels that he has had a good response to this request.

Upon his return from Hollywood early in March, Hyman will issue his Report at a meeting with the trade press and will distribute 3000 copies to exhibitors in the United States and Canada, distributors, and producers who have endorsed orderly distribution, as well as anyone else who has a stake in the motion picture industry. At that time, he will be in a position to give a comparison of the quality product available during the period covered by this release schedule as compared with the same period in 1961. Said Hyman, "At this point, the prospects for 1962 look excellent, and we are very hopeful that the motion picture business this year will exceed that of 1961."

FWC To Build Two

BEVERLY HILLS, CALIF.—In line with its recently announced program of expansion, Fox West Coast Theatres plans to spend $1,200,000 on the construction of a new drive-in theatre in San Jose and hardtop theatre in the San Fernando Valley, it was revealed by Eugene V. Klein, president of National Theatres and Television, Inc., parent company.

The outdoor theatre will accommodate 1100 cars and cost approximately $800,000. The indoor house, seating 900, will be situated in Northridge, Calif.

Construction on the new projects will be subject to usual governmental approval, it was stated.

Allied Unit Plans Action On Film Availability

MINNEAPOLIS — Benjamin Berger, board chairman, North Central Allied Independent Theatre Owners, stated following a board of directors meeting at the Pick-Nicolet Hotel that "some action" will be taken by the exhibitor group on the issue of making top pictures available to its members, with the action to come at the first annual convention of the group since the unit went inactive some four years ago. The convention is set for March 14 at the Pick-Nicolet, and machinery for the meeting was set up at the board session.

Permanent officers and board members will be elected at the convention, which will be addressed by Marshall Fine, president, and Milton London, executive director, Allied States Association of Motion Picture Exhibitors.

North Central Allied's affiliation with Allied States will be reconfirmed at the convention, Berger said.

Rosenman Heads Fox Board; Skouras Stays As President

NEW YORK—Spyros P. Skouras, president of 20th-Fox, announced that Samuel I. Rosenman, senior partner of the New York law firm of Rosenman, Colin, Kaye, Petschek & Freund, a former Justice of the New York State Supreme Court, and special counsel to the President in the Roosevelt and Truman administrations, will become chairman of the board of 20th-Fox.



ROSENMAN

Skouras, for 30 years associated with the corporation, will continue as its president and chief executive officer.

In accepting the election, Judge Rosenman agreed to serve for a minimum of one year commencing April 15. He emphasized however, that his time will continue to be devoted primarily to the active practice of law.

Theatre Attendance Up

NEW YORK—According to a recent market analysis survey of Sindlinger and Company, motion picture attendance in 48 states increased by 36 millions in 1961 to 2,165,000,000.

The figure could have been increased by an additional 25,000,000 had it not been for bad weather throughout the country in February during which attendance dropped to a five-year monthly low.

Total 1961 attendance reportedly was 1.7 per cent ahead of 1960 with box-office gross increasing two per cent.

Lass Leaves NSS

ST. LOUIS—The resignation of Ben Lass, branch manager of National Screen Service here, was announced by Burton E. Robbins, NSS president. Replacing Lass will be Al Rothschild, presently a salesman in the Kansas City exchange.

Deneau Joins Reade; Heads Buying-Booking

OAKHURST, N.J—Sidney G. Deneau has joined the Walter Reade Organization as vice-president, it was announced by Walter Reade, Jr., president. Deneau will function in an executive capacity and will also supervise the film booking and buying for the circuit, including the first run New York deluxe houses, responsibility currently handled by Walter Reade, Jr., and Sheldon Gunsberg, vice-president and executive assistant. Deneau will also serve on the executive committee of the parent company.

Until recently, Deneau was vice-president and assistant general sales manager of Paramount Film Distributing Corporation. Prior to that, he was general manager of the Schine Theatre Circuit.

In making the announcement, Reade stated, "We consider ourselves very fortunate in having Sidney Deneau join our company. His vast and varied background in all phases of the motion picture industry—distribution as well as exhibition—will prove invaluable in our already announced expansion plans. His comprehensive experience will augment the executive personnel of Walter Reade, Inc., and will unquestionably assist our growth. Equally important, it will free Mr. Gunsberg and myself to implement our expansion plans."

Walter Reade, Inc., operates a circut of theatres in New York and New Jersey, including the DeMille and Baronet, New York. It is the parent company of Continental Distributing, Inc., and has multiple interests in vending, real estate, and allied fields.

Walter Reade, Inc., recently announced its merger with the publicly owned Sterling Television Co., Inc.

Union Seeks Wage Boost

NEW YORK—The Home Office Employees Union, Local H-63, IATSE, numbering an estimated 2,000 persons employed by Paramount, MGM, United Artists, Universal, Columbia, 20th-Fox, Warners, Movietonews, and music subsidiaries, has demanded that all workers under its jurisdiction be given a 20 per cent increase, that "the present hiring rates be increased by the same amount" and that "certain minimum hiring rates be increased by an additional sum."

The Local wants the boost to be effective Jan. 1, 1962, with "the right of the union to negotiate on the allocation of such increase as between wages, pension and welfare."

It is proposed by the union that "when the employer either purchases, establishes or by any means acquires any subsidiary in the amusement and entertainment field having employees in Greater New York covered by classifications or types of work included in our present contract, the employees of such subsidiary shall automatically fall under our contract."

Other demands call for severance pay and vacation adjustments.

Para. Votes Dividend

NEW YORK—The board of directors of Paramount Pictures voted a quarterly dividend of 50 cents per share on the common stock, payable March 9 to holders of record Feb. 23.

"Oscar" Ballots Sent To Academy Members

LOS ANGELES—Nominations ballots were mailed last week to the more than 2,300 active members of the Academy of Motion Picture Arts and Sciences as the selection process for 1961 "Oscar" achievements and performances begins.

The voters will indicate their five preferences in nominating for eight categories: best direction; best picture of the year; best screenplay based on material from another medium, and best story and screenplay written directly for the screen; best performances by an actor and actress, and by an actor and actress in a supporting role.

Polls for nominations in these eight categories close Feb. 13.

Ballots to select nominations for best achievements in art direction, cinematography, costume design, film editing, and music will be sent out Feb. 12.

All nominations will be announced Feb. 26.

The "Oscars" will be presented Monday, April 9, at the 34th Annual Awards Presentation. The show will be carried over the combined radio and television facilities of ABC and the Canadian Broadcasting Company, beginning at 7:30 p.m. (PST).

Bob Hope will be master of ceremonies for the affair, to be held for the second consecutive year at he Santa Monica Civic Auditorium.

Arthur Freed, veteran producer, songwriter, and himself winner of two "Oscars," will produce the show, and Johnny Green, a three-time "Oscar" winner, has been named musical director.

Vincente Minnelli, Academy Award winning director, has been named director of the "Oscar"' show.

Theatres will join in publicising the annual event.

Entire Warners' '62 Product Lineup Discussed At Eastern Sales Meeting

NEW YORK — Distribution planning for Warner Bros.' entire 1962 product line-up was launched at the Drake Hotel here with discussion of Meredith Willson's "The Music Man," the big Technirama-Technicolor musical based on the hit Broadway show.

The two-day sales conference was led by general sales manager Charles Boasberg and distribution vice-president Bernard R. Goodman. It was the first of four regional meetings bringing together all Warner Bros. domestic divisions and branches.

The roster of completed productions to follow the current "A Majority of One" into release in 1962 comprises "The Music Man," starring Robert Preston, Shirley Jones, Buddy Hackett, and Hermione Gingold, produced and directed by Morton DaCosta; Delmer Daves' "Rome Adventure" in Technicolor, starring Troy Donahue, Suzanne Pleshette, Angie Dickinson, and Rossano Brazzi; the Darryl F. Zanuck Production of "The Chapman Report" in Technicolor, starring Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, and Glynis Johns, produced by Richard Zanuck and directed by George Cukor; "The Couch," starring Grant Williams, Shirley Knight, and Onslow Stevens, produced and directed by Owen Crump; "Malaga," starring Trevor Howard, Dorothy Dandridge, and Edmund Purdom, produced by Thomas Clyde and directed by Laslo Benedek; "House of Women," starring Shirley Knight and Andrew Duggan, produced by Bryan Foy and directed by Walter Doniger; "Samar" in Technicolor, starring George Montgomery, Gilbert Roland and Ziva Rodann, produced and directed by Montgomery; "Lad: A Dog" in Technicolor, a Max J. Rosenberg production starring Peter Breck and Peggy McCay, directed by Aram Avakian and Leslie H. Martinson; and "Merrill's Marauders" in Technicolor, starring Jeff Chandler and Ty Hardin, produced by Milton Sperling and directed by Samuel Fuller.

Films in production discussed at the sales meeting are "Gypsy," Mercyn LeRoy's Technicolor production starring Rosalind Russell, Natalie Wood, and Karl Malden; "Days of Wine and Roses," starring Jack Lemmon and Lee Remick in the Martin Manulis production; "Act of Mercy," starring Leslie Caron and David Niven, directed by Anthony Asquith; "Term of Trial," starring Laurence Olivier and introducing Sarah Miles; and "Gay Purr-ee," animated musical comedy Technicolor production starring the voices of Judy Garland, Robert Goulet, Red Buttons, and Hermione Gingold.

The conference also heard of the line-up of properties soon to go before the cameras, headed by "Critic's Choice," starring Bob Hope and Lucille Ball, and "PT-109," based on Robert Donovan's best-selling book about the heroic exploits of Lt. John F. Kennedy and his shipmates in the Pacific in World War II.

Among the participants in the New York meeting were eastern division sales manager Jules Lapidus; Larry Leshansky, coordinator of field sales activities; Ralph Iannuzzi, playdate department head, and branch managers H. L. Gaines of Albany, William Kumins of Boston, A. Kolinski of Buffalo, Angelo Lombardi of New Haven, Al Blumberg of New York, William G. Mansell of Philadelphia, and Ben Bache of Washington.

Comerford Opens Capitol In Theatreless Town

HONESDALE, PA.—Comerford Theatres opened their new Capitol here last week. Former Comerford operation, the Lyric was gutted by fire last March, and this northeastern Pennsylvania community has been theatreless since that time. The new Capitol is built on the site of the former theatre.

Preceding the opening night, the Chamber of Commerce of Honesdale held a dinner honoring the theatre and Comerford officials and there was an "open house" for business and civic representatives to view the new theatre.

Bronston Retains Schneider

NEW YORK—William H. Schneider, who was responsible for the creation of the "El Cid" advertising campaign, has been retained by Samuel Bronston to direct all advertising activities for the forthcoming Bronston productions. Ralph Wheelwright, vice-president in charge of advertising and publicity, announced that Schneider would start immediately on the creation of the campaign for "55 Days at Peking," to be followed by "The Fall of the Roman Empire" and "The French Revolution." Ad angles, title treatments, and stills will be planned before production starts, assuring not only more effective campaigns, but also an economy of money and effort. Schneider recently resigned as executive vice-president of Donahue and Coe to devote full time to projects of this kind.

Menasche Joins AA Int.

NEW YORK—Bernard J. Gates, vice-president and general sales manager of Allied Artists International Corporation, has announced the appointment of Richard Menasche in an executive capacity to assist him in the company's home office.

Menasche served with Columbia Pictures International for many years in various managerial posts including those of supervisor for the Middle East, manager for Belgium, and Continental sales executive in Paris. He was also manager of Paramount's Belgian office.

Hargreaves Quits Col.

LONDON—Kenneth N. Hargreaves has resigned his directorships with Columbia Pictures and associated companies effective March 2. He has also resigned from BLC Limited, the joint British Lion—Columbia distribution setup. His co-managing director with BLC, David Kingsley, has also resigned, but will continue as managing director of British Lion. The new head of BLC will be Victor Hoare, who has had a lifetime in distribution with UA, Eagle Lion, Selznick, and recently, Lion International.

"Lovers" Obscenity Verdict In Ohio Seen Effective Answer To Censors

COLUMBUS, O. — Effective weapon in fighting city or state censorship is provided in the recent decision of the Ohio Supreme Court in "The Lovers" case, said Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors.

Prickett quoted the opinion read by Judge William Radcliff which stated that the film was "87 minutes of boredom induced by the vapid drivel appearing on the screen and three minutes of complete revulsion during the showing of an act of perverted obscenity. The film was not hard-core pornography, that is, filth for filth's sake. It was worse. It was filth for money's sake."

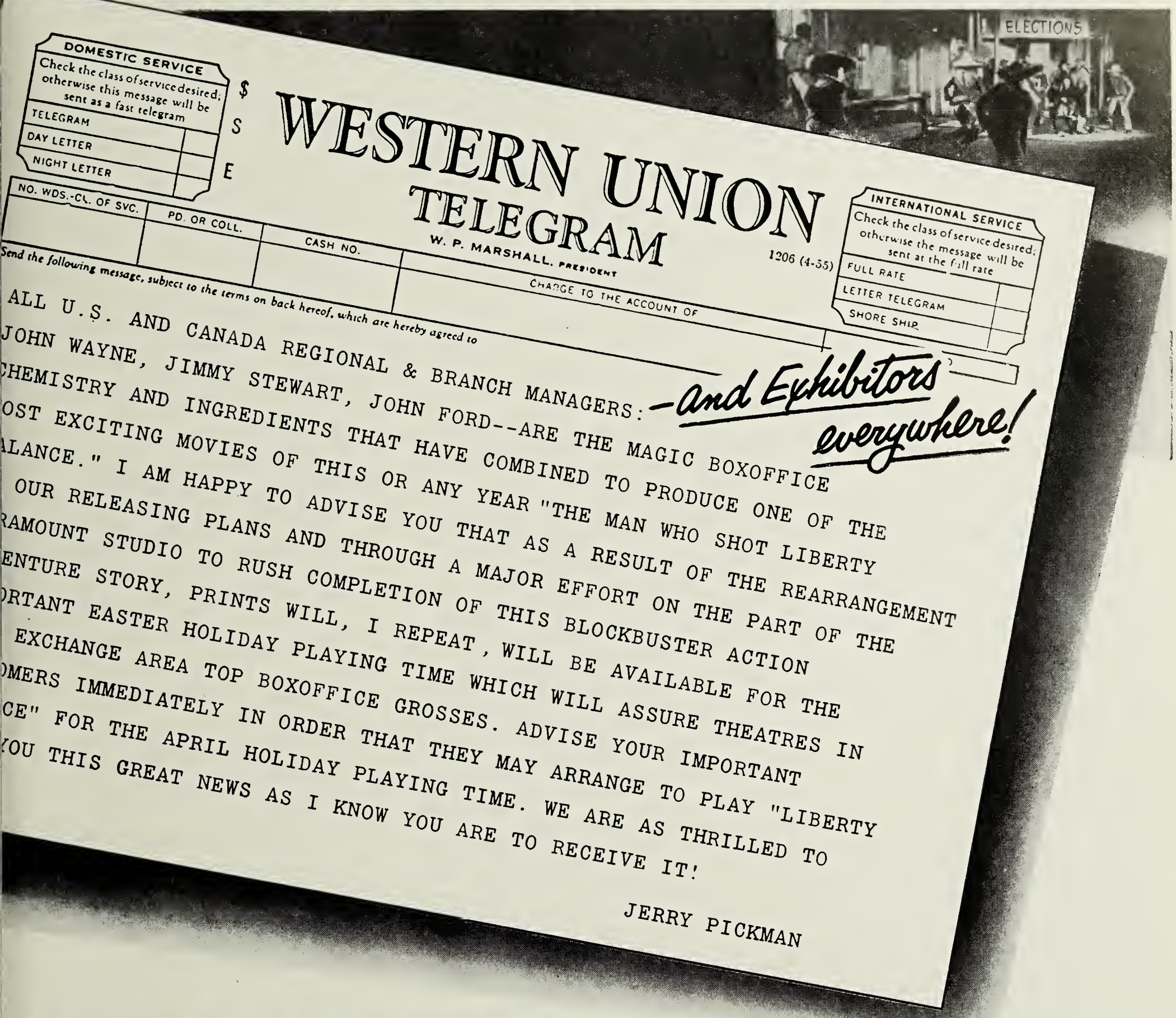
Prickett said the opinion "definitely proves that the public is duly protected by present laws and that there is no need for censorship which not only would take away the rights of the individual but could also represent considerable expense, which after all would ultimately be borne by the exhibitor."

The high court upheld the state law under which Nico Jacobellis, manager of the Heights Art theatre, Cleveland Heights, was convicted. Conviction of Allen S. Warth, manager of the Art theatre, Dayton, was set aside because the section of the law under which he was tried failed to require knowledge that the film was obscene. The court held this section of the law unconstitutional.

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LONDON Observations

by Jock MacGregor

WHISPER THE WORD! The Cinema Exhibitors Association celebrates its Jubilee this year. Here is a great opportunity to boost movies to the skies and make the public conscious of the achievements of the industry, but I doubt if a single patron knows of the anniversary. Supposedly something is to happen at the CEA's summer convention at Bournemouth, but there has not been a mention as to what form it will take—and May is not far off.

Frankly such a celebration should call for 12 months spotlighting at every theatre in every town and not just a week at a seaside resort ahead of the high season. It may be the CEA's party but it should be exploited by the entire industry. It is incredible when showmen often have to create an occasion that a natural should be treated with such disdain.

Meanwhile, the CEA is training its guns against the treat of toll tv. A pamphlet, "The Danger of Cash Register Television," is being prepared for circulating among Parliament members and others. A vigorous campaign is to be fought. Since some exhibiting interests are involved in the new system, developments will be keenly followed. Some feel it would be preferable if more independents worked collectively with the same vigor to get people into the theatres as they are apt to use to bash their heads against the wall of progress.

EVEN IF SOME EXHIBITORS do not feel that movies still play an important part in the life of the people, the producers think otherwise. The British Film Producers Association have published "A Guide to British Film Production." The object: to present essential facts about British feature production as a ready reference for journalists and others with interests in the industry.

The booklet ends with this sound observation: "Today's audiences might be far smaller were it not for the fact that the cinemagoer has available to him many fine technical developments including big screen productions, true color photography, and high fidelity sound. These developments, allied with imaginative and adult production and direction, have attracted a new type of cinemagoer who is highly selective in his choice of films."

That last sentence is indeed operative. If a picture clicks today the sky's the limit. If it flops, it really goes down the drain. There are no half ways. Already chasing Associated British's fabulously successful "The Young Ones" is Peter Sellers' "Only Two Can Play." The free coach service which runs the overflow audience from the smaller Columbia to the larger Marble Arch Odeon thereby saving patrons long waits and ensuring the best use of accommodation has resulted in the second Sunday beating the Odeons all time record only established on the first Sunday. Incidentally, "Paris Blues," "Day the Earth Caught Fire," and "Only Two" prove that given the p oduct, this theatre can take really big money.

I HAVE FOUND a use for tv! It saved me a 400 mile round trip on Saturday for I was able to watch the opening of ABC's Carlton Bowl which has been built over the parking lot of the Carlton Cinema, Tuebrook, Liverpool, lazily without leaving my fireside. Sunday evening, however, did see me slip south of the river for the opening of Rank's $840,000 Streatham Bowl, which with 40 lanes makes it the largest outside of America. . . . Commercial tv companies, faced with falling viewing figures and the actor strike, must be taking as much newspaper advertising space these days as the film companies to plug programs. Whether it was lack of advertisers I do not know, but on Saturday night, ATV gave a number of plugs on its own channel for the 10pm transmission of the 1937 produced "The Rat." . . . This is news! The critics have written enthusiastically about a U-I movie. For many months, Douglas Granville did not press show their releases, but almost without exception they praised "Lover Come Back." Jerry Lewis pictures are still kept from the critics. "The Errand Boy," currently on release, however, has not, to borrow a cliche, exactly set the Thames on fire.

N.Y. Unit Recommends Tough Obscenity Laws

ALBANY, N.Y.—The New York State Joint Legislative Committee studving the dissemination of obscene material has recommended tougher laws.

According to Assemblyman Luigi R. Marano, R., Brooklyn, "adult" films dealing with rape, perversion, premarital and extramarital relations, crime, and delinquency now dominate the motion picture screen, while themes of crime, violence, and brutality constitute an alarming and disproportionate share of television programming. These practices undermine our standards of conduct, cause further disrespect for duly constituted authority, breed delinquency, he said.

He added there is need for legislation dealing with material which, though currently adjudged not obscene, constitutes a clear and present danger to our youth, and there is a need to continue and strengthen the Motion Picture Division.

The Committee would also amend Section 1141 of the Penal Law to conform to recent decisions of the U.S. Supreme Court and to adopt the definition of obscenity proposed in the model penal code of the American Law Institute. The Motion Picture Division of the State Education Department would be authorized to issue an advisory opinion as to motion pictures believed suitable for children attending elementary schools; that legislation be enacted to provide for finger-printing of those arrested for crimes involving obscenity; and that Congress be urged to enact proposed legislation establishing a national commission on noxious and obscene matters and materials.

Assemblyman Marano noted that his Committee has recommended that a renewed attempt be made to encourage and promote responsible and effective self-regulation within the motion picture, television, and publishing industries, and to encourage the adoption of a system of voluntary film classification.

Ziv-UA To Distribute Its Product Abroad

NEW YORK—All Ziv-United Artists product will be distributed abroad for the first time by Ziv-United Artists, Inc., it was announced by John L. Sinn, president. At the same time, Sinn disclosed that the franchise agreement with International Television Programs, Inc., whereby ITP has been distributing Ziv-UA product in foreign markets since April 15, 1953, has been terminated.

Manny Reiner has been named vice-president in charge of foreign operations of Ziv-UA, Inc. Reiner, who has been vice-president of United Artists Associated, Inc., since October 1960, will direct and supervise sales of all Ziv-UA product abroad.

The entire Ziv-UA Television line-up of product, numbering 46 individual series and comprised of 2,765 episodes will be distributed abroad by Ziv-United Artists, Inc. Ziv-UA will operate with divisional sales managers in the field, working in association with UA foreign offices around the world.

Reiner announced the appointment of Herbert R. Banquer as continental sales manager with headquarters in Paris, and Ira D. Beck in charge of Latin American sales with offices in Mexico City. John C. Hierlihy has been named foreign sales coordinator in New York, and Dorothy L. Martin in charge of the contract department.

Ziv-United Artists, Inc., shortly will investigate co-production deals abroad, Mr. Sinn revealed, and hopes to enter into arrangements with leading foreign television producers.

Dugan Heads UA Branch

DES MOINES—John Dugan, sales manager of United Artists' Omaha branch, has been promoted to Des Moines branch manager, it was announced by James R. Velde, United Artists vice-president in charge of domestic sales. Dugan succeeds Gene Jacobs, who was just named southern division manager.

Dugan joined UA two years ago as a salesman in the St. Louis branch. He was appointed Omaha sales manager last September. Previously Dugan was associated with several

Col.'s Schneider Shifts

NEW YORK—Stanley Schneider, administrative assistant to Mo Rothman, executive vice-president of Columbia Pictures International Corp., has been transferred to the parent company, Columbia Pictues Corp., as administrative assistant to Leo Jaffe, first vice-president and treasurer.

Schneider, who has been with Columbia since 1946, was appointed Rothman's assistant in 1960. Prior to that he served the company in various capacities including assistant treasurer of the international organization.

Harvey Represents Kay

NEW ORLEANS—Floyd Harvey, Jr., has joined Don Kay Enterprises, Inc., as regional representative for the New Orleans and Memphis trade areas. Harvey is well known in these territories. In 1946, he started with Universal as booker in Memphis. After service with the Engineers and Air Force during World War II, he was salesman with Universal.

In 1954, he departed to join Buena Vista as representative in charge of Memphis and New Orleans activities.

"El Cid" Boxoffice Take For Peruvian Relief

NEW YORK — His Excellency Fernando Berckemeyer, Peruvian Ambassador to the United States, announced that Samuel Bronston, producer of AA's "El Cid," has offered to turn over the entire proceeds of one evening's performance of "El Cid" in every one of the 11 American cities where the film is currently playing as aid in connection with the recent avalanche disaster in Peru.

The Ambassador officially accepted the Bronston offer on behalf of his government, expressing deep appreciation and declaring that it was one more sign of the traditional friendship that exists between the sister republics, Peru and the United States.

Bronston said that in addition to the considerable amount of money which will accrue from the box office receipts in the 11 key cities, the benefit performances will help dramatize for the world the dire necessity of sending aid and supplies to the stricken area.

The terrible catastrophe occurred on Jan. 10 when the slopes of the extinct volcano, Huascaran, suddenly gave way, burying the villages of Ranrahirca, Saccha, Huraschuco, Uchocoto, and the surrounding area under 40 feet of mud and ice, snuffing out the lives of about 3,000 persons. Rescue work was begun immediately by the Peruvian government, but the vast majority of the victims can never be exhumed. Many thousands are homeless, and government aid must be abetted by outside assistance.

The Bronston donation will be derived from the performances of "El Cid" on Tuesday evening, Feb. 13 at the Warner, New York; Carthay Circle, Los Angeles; Alexandria, San Francisco; Goldman, Philadelphia; Cinestage, Chicago; Astor, Boston; Tivoli, Toronto; Seville, Montreal; Roosevelt, Miami Beach; Valley, Cincinnati; and Music Hall, Detroit.

MGM In Record Deal

NEW YORK—Metro-Goldwyn-Mayer has entered into an agreement with Deutsche Grammophon Gesellschaft for the distribution of its classical labels—Deutsche Grammophon and Archive Production—in the United States, Canada, Newfoundland, and the Philippines. Announcement was made by MGM Records president Arnold Maxin, who has just returned from Europe, where he and Robert H. O'Brien, executive vice-president of Metro-Goldwyn-Mayer, completed arrangements with Deutsche Grammophon officials.

Leo H. Kepler, formerly director, Angel division of Capitol Records, has been engaged to handle the distribution and promotion of the two DGG labels under the supervision of Maxin.

"Misty" Tops Family Pix

NEW YORK—"Misty" has been chosen as family picture of the year by Parent's Magazine. The 20th-Fox production is based on Marguerite Henry's classic children's tale "Misty of Chincoteaque."

Announcement of the award was uniquely made over a recent voice of American broadcast by the editors of the monthly publication. Robert Radnitz, producer of the award-winning "A Dog of Flanders" the year before, was also the producer of "Misty," which James B. Clark directed.



The NEW YORK Scene

By Mel Konecoff

OUTSIDE TOOTS SHOR'S, it was raining and pretty miserable the other day, but inside the cry of "Play Ball" could be heard over the clink of glasses and the munching of food as Roger Maris and Mickey Mantle, the spectacular home-run combination of the world champion New York Yankees, signed a deal to appear in a forthcoming Columbia film, "Safe At Home," with Leo Jaffe, first vice-president of Columbia Pictures, for the benefit of assembled newsmen and photographers.

As a number of other baseball "names" kibitzed and watched, Tom Naud, executive producer of the film, and co-producer Mitchell J. Hamilburg answered questions which revealed that the two stars would each receive $25,000 dollar guarantees against 25 per cent of the film's net; that the budget would be slightly less than a million dollars; that a sub-plot would have a romantic interest; that possibly other Yankees would also be featured in the film as well as some of the better known baseball writers; and that present plans call for opening the film in theatres around April 1 when the baseball season gets under way.

Filming gets under way on Feb. 13 in Fort Lauderdale, Fla., site of the Yankees spring training camp, and the story deals with a Little Leaguer who attempts to secure the support of his idols, Mantle and Maris, for his team. This results in a series of adventures at the Yankee training camp.

SOMETHING NEW: Russell V. Downing, president of the Radio City Music Hall; Roy O. Disney, president of Walt Disney Productions; and Irving H. Ludwig, president of Buena Vista Distributing Corporation reported at a press conference last week that the Music Hall will present as its 1962 Easter attraction the new Disney film comedy, "Moon Pilot," 'as well as a stage spectacle, "Disneyland, U.S.A.," based on that California landmark, which will be produced with the personal collaboration of Disney and his staff.

The stage show will present for the first time on any stage some of the vivid aspects of the famous amusement center with special stage and scenic effects especially designed for the occasion.

Downing had high hopes for the combination, which developed from a trip he made to the coast last September when he visited Disneyland. The usual lavish stage show will be embellished, and a larger than usual exploitation and advertising campaign will be in order, with possibly a great deal of television being utilized before opening day. He expected the public to respond to the combination as never before, and it will look like Christmas in April, when the opening will presumably take place. While the overall length of the show will be standard, the portion of time alloted to the live stage show will be considerably longer than usual, he declared. Also a number of extra profit items such as souvenir programs, etc., will be available in the lobby of the theatre.

Downing refused to estimate how long the program could run at the theatre, but he thought that the length of the run as well as the experiment itself should be quite impressive.

THE METROPOLITAN SCENE: A 20 minute short in color shot in studios and on location at Freedomland, the giant entertainment center, is now available free of charge for showing in theatres in either 16 mm or 35 mm. We are told that among the stars featured therein are the Three Stooges and Louis Armstrong. It was produced by Andre Baruch. . . . King Features has made available a 13 week Sunday color comic series on "Moon Pilot" which is appearing in 55 major metropolitan newspapers reaching over 40 million readers. . . . Al Sherman, publicist and writer, is working on a definitive history of the "art" theatres in the U.S. He is interested in acquiring material relating to this subject such as early film programs, anecdotes by veterans in the field, etc. He can be reached at 890 West End Ave., New York. . . . Aside to Bob Ferguson: Thanks and you are a man of action and initiative. . . . Aside to Ernie Grossman: I'm with you, Dick Lederer, Joe Hyams, and George Nelson, but meanwhile send food packages.

PRODUCTION NOTE: Jean Negulesco, producer of the forthcoming United Artists release, "Jessica," was in town recently for home office conferences, and he reported that he likes making pictures abroad where the freshness and enthusiasm he found helped to overcome the lack of the wonderful knowhow that can be found among Hollywood technicians, whom he considered the best in the world. The film was shot in Sicily, and he felt that it would have been silly to have shot a film about Sicily anywhere but in Sicily. A relative example given concerned the clothes of the cast, designed and made in Hollywood. They had to be abandoned because they just didn't fit and they had to go out and buy clothes in local shops.

Another Negulesco belief is that if a picture has to be dubbed, then the original actors should do the dubbing, which is what he arranged to do here even though it meant that the cast had to speak the necessary English phonetically. One venerable actor refused to do so, and Negulesco had to dub his voice. He hoped that the film would be available for release around April 1, after several recordings of several of the tunes have had a chance to become known. The public should have the final say as to what should or should not be left in a film, and this should be established via sneak previews with audience reaction and not the preview cards being the determining factor.

He likes making independent productions and he will talk to UA about three other properties that he has for future film. He still owes two films to Fox under a previous contract. "Jessica," incidentally, stars Angie Dickinson, Maurice Chevalier, and Noel-Noel, and is in Panavision and Technicolor.

Drive-In Meet Set; Texas Honors Exhib

DALLAS—President R. E. (Bob) Davis of Sherman, Tex., president, Texas Drive-In Theatre Owners Association, announced that Governor Price Daniel has issued an official proclamation designating the week of Feb. 11-17 as Drive-In Theatre Week. This recognition was given the Association on the occasion of their forthcoming 10th annual convention to be held at the Statler Hilton Hotel here Feb. 13-15.

Registrations begin at 9:00 a.m. Feb. 13, with the trade exhibits hall open from 9:00 a.m. to 5:00 p.m. No business sessions are scheduled for the first day except for a board meeting. There will be a get together cocktail party from 6:30 to 8:30 p.m. sponsored by the Alexander Film Co., Victor Cornelius, and Filmack Trailer Co. A breakfast at 8:30 a.m. on Feb. 14, sponsored by American International Pictures, is to be followed by the official opening session of the convention at 9:30 a.m. Many other events are scheduled together with an interesting program highlighted by the presence of John Stembler, president of TOA. The convention will close the evening of Feb. 15 with the Presidential Banquet and Dancing, sponsored by the Coca Cola Co.

Davis states that with more exhibits than ever and the greatest number of advance registrations they have ever had, the first decade as an association should be a memorable one. This is the only drive-in association in the country and the annual convention is the only exhibitor convention in Texas.

"View" Overflows To B'way

NEW YORK—Arthur Miller's "A View From The Bridge," currently playing to capacity audiences at the Sutton, also opened at the DeMille, Broadway, marking the first time that the premiere of a film in an east-side art house has been expanded into a simultaneous westside presentation, it was announced by Carl Peppercorn, vice-president and general sales manager of Continental Distributing, Inc.

New Strand, Alma, Mich., Finally Set To Debut

ALMA, MICH. — The postponingest opening on record for these parts is the being-built Strand. First announced for Thanksgiving, it has been put back and back, latest date for completion being early February, with attractions "Madison Avenue" and "Swinging Along" announced definitely for the first time by builder and operater A. Carl Schmidt.

Last week, local brows were slightly furrowed over a paragraph in The Alma Record referring to advance sale of tickets which was supposed to go on until opening date last November. Prints the worthy Record: "The deadline for purchase of 52 admissions for $25 as has been a Chamber of Commerce project will terminate today with tickets at this reduced rate still available at the Chamber office in the City Hall."

It doesn't seem certain whether this statement of policy means patrons can't get tickets they buy or whether they buy tickets they can't get. Or, perhaps, that tickets may be purchased singly at the unique price of $.488080808 etc.

CANADIAN Highlights

By Harry Allen, Jr.

G. E. BROUGHTON, Bancroft, Ont., who operates a standard theatre and a drive-in in a depressed area, feels the difficulties of the industry are due to the unwillingness of two sides to give. "It would appear to me—and I am wet behind the ears insofar as speaking to the old-timers of the movie industry—that our situation is parallel to the Berlin situation. Neither side is willing to give." Broughton enlivened the recent meeting of the Motion Picture Theatres Association of Ontario with discussion from the floor. He feels that many of the problems of the industry could be solved by some honest-to-goodness panel discussion. "I could be wrong but I have heard it stated that a lot of damn good ideas have gone home with people because their nature would not allow them to get up and get their ideas across." Broughton said he hasn't any axe to grind with the distributors. "Our problems have been discussed in an unbiased and gentlemanly and fair manner and we talk the same language. I feel that it has been accomplished in my case, and possibly if there are more such cases, there should be an answer."

FOUR FILM COMPANIES in Canada are reported interested in the idea of a central shipping organization for motion pictures, according to Stanley Adleman, son of Meyer Adleman, president of State Film Service of Philadelphia. State Film Service claims the company will begin operations in Toronto shortly and will follow in other Canadian exchanges in five cities. The matter which has been under discussion in this country for the past 10 years was brought in focus once again by a visit of the younger Adleman to Toronto. He has spent considerable time in the city examining the situation and discussing the problem with various film company heads. The closest thing to central shipping in Canada is provided by Associated Screen Industries of Montreal, which does the physical distribution in that area for several companies. State Film Service wants to establish on a national basis. Several efforts in the past have failed.

A SURVEY of 94 Canadian daily newspapers has revealed that 17 have film critics, whose responsibility are the films. Another 25 combine it with drama, eight with radio and tv, two with both drama and radio-tv, and 12 were critics right across the board. The survey, made by the Canada Foundation of Ottawa, was to determine who writes the criticism of music, art, theatre, books, radio-tv, and films. There were 67 names returned in the latter field, with three not making any reply. . . . The free-loaders on the motion picture exhibitors of Ontario have been scared off by the nominal charge of $5 per theatre for non-commercial trailers. Last year the Motion Picture Theatres Association of Ontario gathered in a total of $1,170 in this way, making it unnecessary for the organization to raise its dues for operational needs. The free-loaders who spend money with the press and tv have been hurt by the new policy of the Association, but the theatres have been just as happy. Among the bodies that still thought the charge too little to warrant objection were the Red Cross Society, The National Sanitarium Association, the Metropolitan Toronto Safety Appeal, the Toronto United Appeal, the Belleville United Appeal, and the Hastings County TB Association.

REEL CLIPS: Robert J. Widdicombe, an experienced property appraiser with a University of Toronto B.A. degree, has taken over as manager of Famous Players Canadian Corp. real estate department. He succeeds Harold Roberts who resigned some months ago to take a position with the Ontario Municipal Board. Widdicombe was connected with the Hudson's Bay Co. in recent years, and before that he was with one of Canada's largest insurance companies as a mortgage underwriter. . . . William Freedman will spend more time with the operations of his theatres following the merger of his Allied Theatres booking service with that of Associated Booking Service. There are 17 theatres in the Allied setup, while there are also 17 in the Associated. Danny May, who managed the Allied setup, moves in with Curly Posen.

Wilson To Arizona

PHOENIX, ARIZ.—The former tv editor of the folded Hearst Detroit Times, Andy Wilson, has a new assignment. On Feb. 14, there will appear here a new daily, The Arizona Journal, on which he becomes amusement editor.

The new paper will be the largest in the country printed by a new offset process. Wilson states there will be extensive coverage of movies, tv, stage, and all the performing arts.

Williams To Glen Alden Board

NEW YORK—Charlton H. Williams has been elected as a member of the board of directors of the Glen Alden Corporation, it was announced by Albert A. List, president and chairman of the board. Williams will also continue as president of the Swift Manufacturing Company of Columbus, Ga., a recent acquisition of the Glen Alden Corporation.

New Distrib Firm Set

NEW YORK—Lewis S. Ginsburg, former UA distribution executive in the New England area, has formed Vid-Ex Film Distributing Corp. and Lewis S. Ginsburg Associates, for the distribution of feature films, shorts, and cartoons to both theatrical outlets and television stations.

Ginsburg returned from a three-month business trip abroad where he acquired the rights to a group of 34 features, 10 in color, for tv release. Also a group of an additional 16 features for theatrical release. Among the features for theatres is a three-hour version of "The Count of Monte Cristo."

Broumas Adds Two

BALTIMORE—John Broumas, president, Maryland Theatre Owners Association, has added two theatres to his circut. They are the Luray Drive-In and Page Theatre, both located in Luray, Va., and formerly owned by Dennis Allshire.

"How I Would Sell . . .

LOVER COME BACK

U-I Laugh Riot Starring Team Of "Pillow Talk"

An Exclusive **SHOWMANALYSIS** Prepared by—

HOWARD W. PETTENGILL, Director of Advertising and Publicity Florida State Theatres, Miami, Fla.



ABOUT THE AUTHOR • Howard W. Pettengill started his motion picture career as an usher in 1923 for the Paramount Publix Circuit. He worked his way up to his first managerial assignment in Haverhill, Mass., at the age of 21. Through 1939, he was a city manager for Warner Brothers Theatres in Massachusetts and Connecticut, and the following year served with Schine Theatres in New York State. He entered the ad-pub field with Paramount in Miami, and in 1941 opened the fabulous Beach, Miami Beach, the last managerial post he has held. He organized the ad-pub department for Florida State Theatres in Jacksonville and was director through 1955. He currently is based in Miami, is married, and boasts three children and five grandchildren.

The following outline is the actual campaign on just what is being done on the World Premiere showing in Miami of "LOVER COME BACK," opening in four theatres on Feb. 8. The premiere activities cover a period of three days, Feb. 6, 7, and 8.

Before getting to the specific outline, we feel there's no doubt about it, exhibitors have three magic words for top box office grosses in "LOVER COME BACK." We don't believe there's a showman who isn't waiting or hoping to play this colorful romantic comedy. Special prevue audiences have hailed it as "funnier than 'Pillow Talk'." We've screened it many times and we agree with them . . . here's a guaranteed smash hit that is great entertainment and deserves your top selling effort.

This campaign is necessarily slanted for selling in the Miami market. However, Miami is a "key" city in the distribution of important motion pictures, and our population is cosmopolitan, so we believe merchandising ideas outlined are flexible, and can be adapted to both metropolitan and small situations. We cover the field in what we call an umbrella campaign in media and promotional activity for this important Universal International Golden Anniversary production, their first for 1962.



U-I advertising and promotion boys have come out with a great array of selling aids and ideas in their press material. The press book offers four pages of stories on the stars and production that can be adapted for local use, plenty of varicty in scene mat selection for art breaks, along with special art layouts for fashion editors of newspapers and magazines. Also included are what to do and how to do with promotions of records, sheet music, paper back book, and selling aids in radio-tv, teaser trailers, and fashion tieins. We recommend that you check it carefully to set your plan, then follow it.

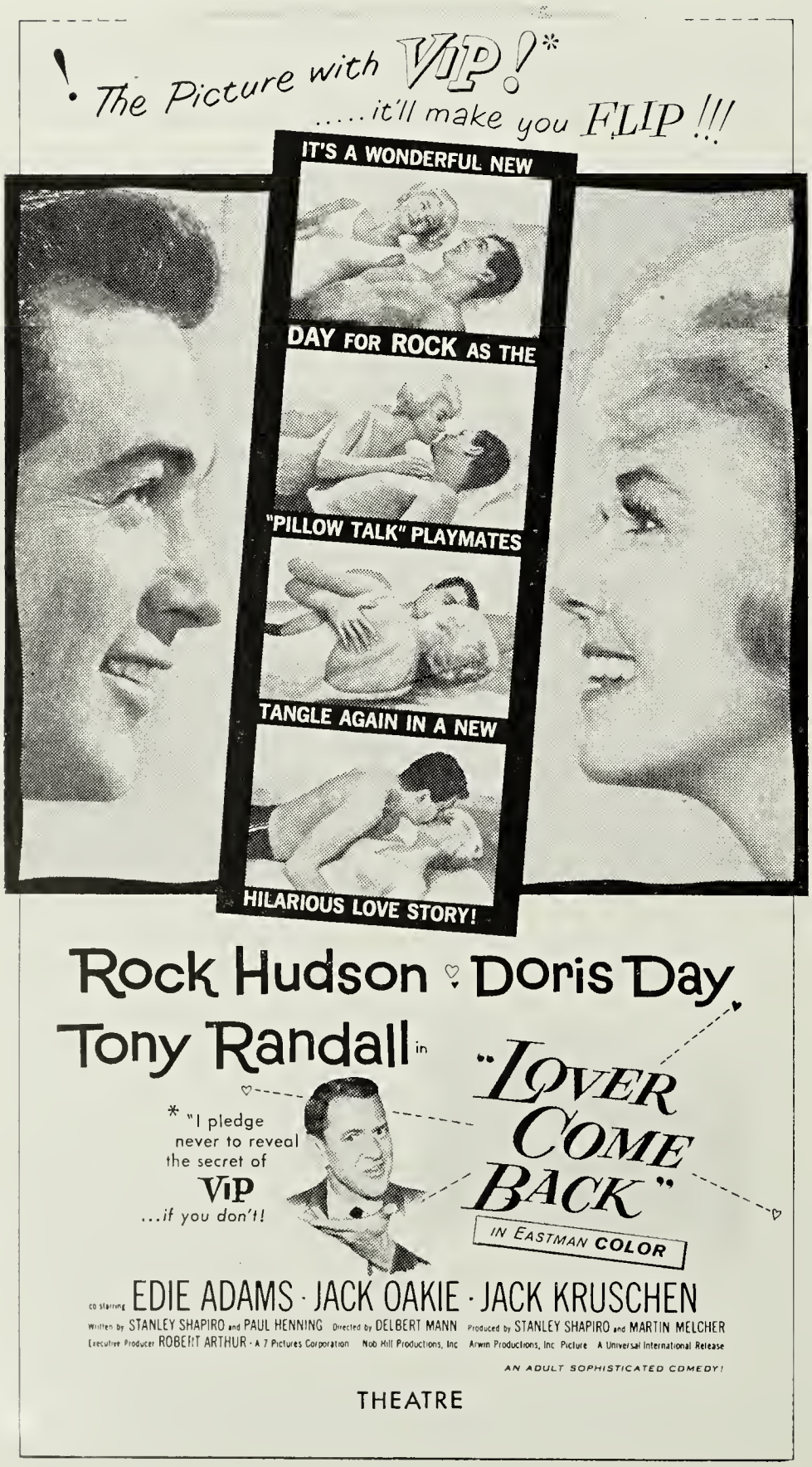
We put teaser trailer on the screen four weeks ahead of playdate. We'll use the production trailer two weeks ahead. Teaser trailers are also running in other theatres we operate in the area as cross-plugs for the premiere engagement. Both the teaser and the production trailers do a great job of selling. We recommend their use in advance.

Lobby displays were developed from the standard three sheet cut out and mounted as an easel display. Additional 8x10 stills with comedy sequences were mounted, and we added the copy about the "Pillow Talk" team together again. In addition, we have a special 40x60 color blowup of Tony Randall in the lobbies announcing his in person, on stage PA with the premiere.

EDIE ADAMS is the VIP Girl from the film, and theatremen can garner plenty of space and attention by initiating a fun-filled search for their own local VIP Girl.

A special promotion to find a Miami "VIP" girl is a honey of an idea to get our campaign off to a bang-up start. In the picture, Edie Adams plays the VIP girl, so the contest to find the local VIP girl. Our search for Miami's VIP girl ties in with U-I's national VIP girl contest. Rather than use a newspaper, we were able to tie in with a tv station, ABC-WLBW, channel 10, Miami. The contest idea in brief—girl must be 18 to 25, single, *V*ivacious, *I*nteresting with *P*ersonality. Local girl must submit by mail a photo, full length, giving name, address, phone, age, and ambition—be it model, actress, career girl, housewife, etc. Local tv station has a 10 day promotion for girls using the teaser part of the tv trailers on Edie Adams, and adding a taped pitch about the contest with Bill Wyler. The finalist will be selected on his live two hour show on Feb. 1. The local winner will receive a three day round trip cruise to Nassau, in addition to her competing in the national finals of the VIP girl that will be held at the Montmartre Hotel, Miami Beach, on Feb. 7. National winners will be flown in for this event. There is considerable activity planned for these VIP girls in the premiere activities. Tony Randall will be one of the national judges.

THIS AD is one of the colorful offerings from the pressbook favored by our author. It's designed to provide names and laughs.



The tv station made up a series of four spots, 60 and 20 seconds, for promotion purposes. For the first four days, the station is using five spots a day. That last five days, and then they are stepping it up to 10. The national finals on Miss VIP will be covered by tv, U-I Newsreel, radio, and press. Local candid camera bugs are urged to attend the poolside event through radio, press, and news breaks.

Radio station WQAM, Miami, is also searching for Miami's VIP girl. They desired to conduct their own contest, requesting photos, etc., to be sent to the station. They are using spots around the clock in their search.

This is an excellent promotion, it can be changed around to fit any situation, with a newspaper, radio, or tv station handling it on the local level.

For a Mr. VIP promotion, we tied in with greater Miami's millionth resident contest, the winner of which will be announced via press, radio, and tv on Feb. 1., the beginning day of a month long community celebration. Some of the highlights of the celebration will be for this VIP to officiate at many special events. He will be a judge in the national Miss VIP contest on Feb. 7. At the Torch of Friendship, downtown Bayfront Park, Miami Mayor Robert King High will welcome Tony Randall, along with all the national VIP girl contestants. The mayor is to give Tony the key to the city of Miami. Tony in turn will give the mayor a gold engraved card making him a charter member of the VIP CLUB of AMERICA, as the top very important person in Miami. A framed certificate will accompany the lifetime card membership. Tony will also present gold card #2 to the millionth resident. This event, as all others, will be covered by press, radio-TV, and U-I Newsreel, also both news bureaus of Miami and Miami Beach. This VIP CLUB stunt can also be done in any situation. It ties in with the picture very well, and is perfect for publicity breaks. Exhibitors may contact U-I for partieulars on gold cards and certificates if interested.

Appearance of Tony Randall in Miami will cover two days of activities. He will make PA's at the theatres on premiere night, accompanied by the VIP girls. Special Hollywood opening activities are scheduled for the Beach Theatre—lights, stars, entertainers, music, radio broadcast, VIP girls, and excitement.

Special newspaper color scetion will be published by the Miami Beach Sun. A speeial front and back cover will be printed on goldenrod eolor paper in two colors, red and black. This section will cover all events and activities of the premiere.

Merchant approval for special window displays has been arranged. Fashion distributors will tie in with special window displays and special newspaper ads on fashions, tieing in the premiere.

Columbia record distributor has set 10 window displays on music from the picture, special 22x28 cards made up for tiein. Distributor used plenty of 8x10 stills in the displays. This promo is mentioned on page 8 in the press book. Jordon Marsh Co. agreed to a fashion tiein with their store promotion on "Flicker Fashions." They have requested fashion art, posters for window displays, and we are supplying them with NSS special 40x60s. Our window tiein promotions suggested in the press go from sports to convertibles. Don't overlook the special art stills—check on the possibility of a fashion show with a leading department store for in store or theatre fashion activity.

Gold medal paperback book distributor is posting 300 counter display cards, plug using 200 special dieeut rack cards in promoting the book. Cards are imprinted with playdates and theatres.

Radio stations WCKR and WKAT in Miami will do a musical song salute to Doris Day, playing her favorite hit tunes

and those from the picture on special DJ programs. "LOVER COME BACK" is the type of picture that should be screened in advance for word of mouth buildup. This is one picture they won't stop talking about. This brings up the idea of the radio station theatre party, a once a year promotion. In return for a special morning screening, you set up a definite trade in radio spots promoting the event at least two weeks in advance. Women listeners preferably are urged to write in a post card for tickets. These are mailed back with a letter from the station at their expense—station usually promotes many prizes for giveaways. Radio talent greets guests from stage, station manager acts as MC and conducts prize giveaways or contests. DJ can tape comments after picture for use on their programs.

Newspaper ads prepared by U-I shown in the press book convey the romantic fun and excitement, and sell the star power. Their careful use of key art leaves no doubt that there's lots of entertainment in store for patrons. We also like their copy lines, "*The picture that's got VIP . . . that tantalizing something that makes you FLIP*"—and "*The 'Pillow Talk' playmates are back at it again.*" We are increasing the art size in the ads on Tony Randall, and are also considering the use of some full length art of Edie Adams in the lower part of the ads, giving more feminine tease to VIP. We like the four teaser ads and are using them in our campaign, also ads 205, 206, 301, and 305. We are staggering the use of ads in two newspapers.

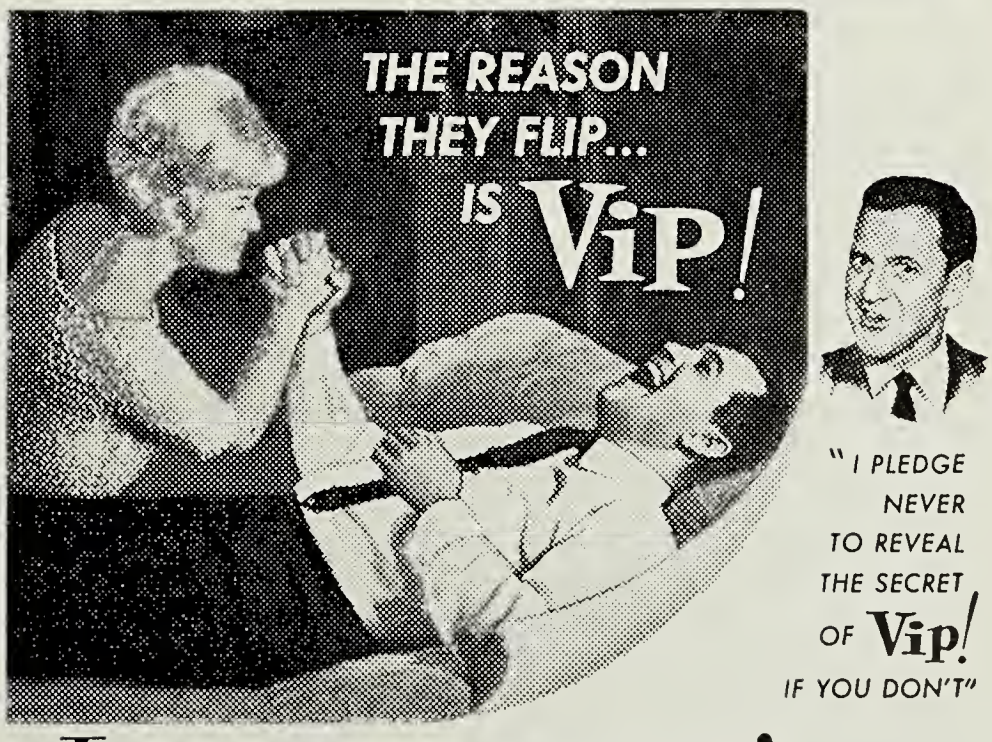
Radio campaign spots will be placed on four top stations. We intend using our radio budget during the run of the picture, rather than a buildup to opening, inasmuch as we are having tremendous publicity and promotion coverage in newspapers and tv. Radio will be used starting on opening day through the first week. Time has been carefully selected for top audiences. We are using the U-I spots, but we record them on tape, adding the tag line to insure correct announcement as to playdate and theatres.

Television time has been carefully selected also, around morning and afternoon women's shows, adult evening shows, news programs, and the Billy Wyler Shows where the finals will be held of the VIP girl contest. We have avoided preteen and teenage programs. U-I's tv spots are excellent, and do a great job of selling the picture. If your budget permits, these tv spots will be a great assist to your campaign.

Space does not permit detailed descriptions of the extra promotional activity and premiere functions which include tours of the VIP girls, Hialeah Race Track charity bit, press party for VIPs, national press representatives, parade floats, combo bands, official hostesses sueh as Miss Miami and Miss Miami Beach, tieins with the press and publicity bureaus for national coverage, along with the tieins with the Chambers of Commerce.

The foregoing should be under the heading of 'How we 'will' sell "LOVE COME BACK'," as everything outlined is either done or being done. *WE* are the team of the Florida State Theatres' advertising dept. (Markley Men). Team captain is Harry Botwick. Included are Ralph Puckhaber, Matty Tylek, Jack Clem, and John Mason. We are very ably aided in these activities with U-I advertising and promotional team, headed by Phil Gerard, Jerry Evans, Herman Kass, Barney Korban, and George Bannan. We expect "LOVER COME BACK" to set new records for us. It'll be safe to sav that by the time this report goes to press, greater Miami will be very excited over the premiere of "Lover Come Back."





ABOVE, the three-sheet that will make an excellent lobby display when cut out and mounted. Stress the fact that this is the same star team responsible for the big hit, "Pillow Talk." BELOW, one of the amusing teasers that should be spotted in newspapers prior to opening day to whip up public enthusiasm in "LOVER COME BACK" and in "VIP."

ALBANY

George Thornton is making extensive improvements to the Community, in Catskill, which he purchased last year. Thornton also owns the Orpheum in Saugerties, the Windham in Windham, and the Orpheum in Tannersville. . . . Tony Quirino is refurbishing the Crandall, in Chatham, which he bought from Dayton G. La Pointe. . . . Edward J. Wall, former exploiteer for Paramount Pictures, now manages Dutch Village, an apartment development in suburban Menands, and is handling advertising-public relations for Home Savings Bank. . . . Elias Schlenger, Fabian division manager here for almost six years, left for his new post as Pennsylvania—Virginia division chief. Adrian Ettelman, who had been Staten Island district manager, succeeded him in the Albany-Schenectady-Troy area. . . . An appeal has been reportedly made to the Board of Regents for the licensing of the Italian-made "Ladies of the Evening," rejected by the Motion Picture Division, State Education Department.

ATLANTA

Director Henry King was in town to plug his latest picture, "Tender is the Night." . . . Virgil Hopkins has resigned as Paramount exchange booker to go with American International Pictures as sales representative. T. C. Cox, former sales representative for AIP, is now with Peachtreet Art Theatre. Cox replaced Roger Wood, now sales representative for Capital Releasing Corp. . . . A four-inch snow blanketed the area, cutting deeply into theatre attendance. . . . Patricia Harrison, daughter of J. H. Harrison, of Wilby-Kincey Theatres, was married here. . . . Because trucks were unable to deliver in the recent snow, many theatres here were without films for a day.

BOSTON

American Theatres Corp. launched its mid-winter promotion drive at a meeting at the home office in downtown Boston, attended by all ATC managers, district managers, and home office personnel. Samuel Pinanski, president, and Edward Canter, treasurer, presided over the all day meeting which featured the showing of product trailers from all major and independent companies. Guests who attended the meeting were branch managers, public relations men, and New England managers from all Boston exchanges. . . . An unusual event took place when 36 motion picture distributors feted an exhibitor. He was Mickey Daytz, head, Daytz Theatrical Enterprises, a local booking and buying combine. The event was held at Nick's Restaurant. The luncheon was marked by the presence of the branch managers from every major and independent distributing company located in Boston, together with a number of their sales managers and salesmen. It was a remarkable show of regard between distribution and exhibition in a business, which has all too often been marred by displays of bitter feeling, according to the many veteran distributors who attended. Daytz was lauded by E. Meyer Feltman and Bill Kumins as an exhibitor "with whom it was a pleasure to do business," and one "whose word was as good as gold," and was presented with a set of luggage as a going away gift for his annual winter vacation. . . . Immediate start of the construction of the westerly end of its 12 mile toll road extension into downtown Boston by the Massachusetts Turnpike Authority may affect two theatres, which may be in its path, the Kenmore and the Capri. Chairman William F. Callahan said the authority will



Cliff Howell, Coca Cola Company; Mrs. Lillie English, Variety Clubs ladies committee; Mrs. Leigh Kelly, Variety Club ladies committee; and Edward Emanuel, chief barker, Variety Clubs International, are seen at a cocktail party and reception held recently at the Atlanta Variety Club hosted by Coca Cola.

begin at once negotiating with owners of business, industrial establishments, and homes that will be taken to make way for the toll road's route. In the meantime, the fate of four other theatres in Boston is unknown. The Wilbur, legit house, and the Metropolitan have been sold to the New England Hospital Center, and plans for the future are pending. The Old Howard Casino, Boston's last burlesque house, is to be torn down to make way for a gevernment center; also, the Lancaster, which was an E. M. Loew house, is to be converted, it is reported. . . . The Three Stooges arrived in Boston in behalf of their newest film, "The Three Stooges Meet Hercules," going into the Pilgrim. They were entertained at a press luncheon staged by John Markle, public relations head of Columbia Pictures here. Markle is just back from Hartford, Conn., where he promoted scuba diving contests, displays and exhibitions for "Underwater City". . . . The Fine Arts Theatre, Boston's only upstairs theatre, has gone first run again, the first time in two decades for the historic art house, with "Call Me Genius," new English comedy.

BUFFALO

James J. Hayes, manager, Cinema, was installed as chief barker of Tent 7, Variety Club of Buffalo, at the installation-dinner. John J. Fitzgibbons, Jr., of Toronto, International Variety Clubs official, was the installing officer and speaker. Other new officers installed were Nathan Dickman, B. & D. Distributors, first assistant chief barker; Thomas W. Fenno, WKBW radio, second assistant chief barker; Charles Funk, manager, Century, property master; and Myron Gross, Co-Operative Theatres of Buffalo, dough guy. Dickman was chairman of the arrangements committee and past chief barker, Mike Ellis, Jr., was vice-chairman. Joseph Harmon, Hayman Theatres, Niagara Falls, was master of ceremonies. . . . The Wednesday night Bingo games staged by the Variety Club of Buffalo in the Genesee are showing a profit each week. Sixty per cent of the profit goes in the club's charity fund and 40 per cent to the building fund. Chief barker James J. Hayes is master of ceremonies of the weekly event and has issued a call for more volunteer workers from the club membership. . . . Business has been good at the SkiDek Center since its opening in the remodeled Riverside, according to Roger Bewley, manager for the Schine interests of the "world's first indoor ski center." The SkiDek now is open from 10 a.m. until midnight daily, including Sundays, and Bewley says many visitors are looking in on the set-up. . . . Marie J. Westergren, wife of Gerald M. Westergren, general manager, Basil Enterprises, operators of a six-theatre chain in Buffalo is dead following a long illness. Mrs. Westergren was buried in Forest Lawn Cemetery following funeral services in St. Vincent de Paul Church. . . . Maurice Druker, general manager, Loew-Shea theatres in Buffalo, has returned from the United Artists sales conclave for "West Side Story" in Chicago. Frank Arena, Loew's State, Cleveland, and formerly general manager for the local Loew-Shea houses, accompanied Druker. . . . Joe Garvey, manager, Schine's Granda, where "Babes in Toyland" now is enjoying a long run, is planning a big advance promotion campaign for "El Cid," which opens in the north Buffalo de luxe suburbia first-run on Feb. 21. He is being assisted by Harry Goldstein, exploitation representative from the A A home office. The opening night of "El Cid" has been sold out. It is being sponsored by the Erie County Sheriff Boosters, and the Sertoma Club is sponsoring the second night. Earl Hubbard, Jr., is working on group sales for the attraction. . . . Installation of what the Dipson management describes as "probably the largest screen in Buffalo" and other renovation work is under way in the Shea Kensington. The theatre, which was closed by the Shea's Theatres management, was taken over by the Dipson chain. . . . James Card, associate director of George Eastman House in Rochester and its curator of motion pictures, was guest lecturer at the University of California in Los Angeles recently. He reviewed the work of Danish director Carl Theodore Dreyer. . . . Frank Bassett, city manager for the Schine interests in Rochester, announces that "King of Kings" will open at the Riviera Feb. 21 with "West Side Story" coming to the Kodak Town house for Easter.

CINCINNATI

Charles Weigel, owner, suburban Deer Park, has received a citation from the Families of the Sacred Heart, Inc., in appreciation for consistent programing of family films. It is thought that this is the first time an area exhibitor has received such an award. Weigel is a community-minded showman, having sponsored over a period of years sporting events and clubs for young people. . . . Two different analyses of the merit of U-I's "Flower Drum Song" were given in the evening Post and Times-Star last week. One by the newspaper critic, Dale Stevens, rated the film a B, while Odis R. Owens, manager, Keith, where the film is being shown, rated it an A. So far, movie patrons have agreed with the manager. . . . Ron Prewitt is the new manager of the art Hyde Park. . . . Mitchell Blachschleger, associated on Film Row for a number of years and now operator of the Palace, Dayton, O., and drive-ins at Fairborn and Piqua, O., is in General Hospital, after suffering a major heart attack. His wife, Selma, is co-manager of Realart Pictures.

COLUMBUS

Burglary of four Academy-Neth theatres—Markham, University, State, and Beechwold—was being investigated by the police. Soft drink machines were rifled by burglars who gained admittance through rear or side doors. . . . Mayor Ralston Westlake appointed Attorney R. Patrick West, chairman of the city's film review board, as a member of the Urban Renewal Commission. West will continue to serve on the film review board. The mayor also appointed Robert W. Greer, executive secretary, Columbus-Franklin County Federation of Labor, to the commission. Greer formerly was an officer in the opera-

tors' local. . . . Ann C. Hall, manager, Linden, was re-arrested when she failed to appear in Municipal Court and forfeited a bond after being charged with holding a public dance without a license. The charge originated from a raid on the theatre, which was sponsoring a teenage twist dance contest.

DENVER

Bill Ramsey, manager, Vogue here, says that they will have the first American showing of the British comedy, "Follow That Man" (Lopert) starting Feb. 15. Campaign is to be used for the national release. . . . Mrs. Vera Cockrill, manager, Denham, announces that "El Cid" will follow the current "King of Kings" into the hard ticket policy house on Feb. 8. Since its remodeling some two years ago, the Denham has had three reserved seat attractions, "Ben Hur," 56 weeks; "Exodus," 11; and "King of Kings" will have played 13 weeks. . . . Breck Fagin, manager, Fox Woodlawn, nearby Littleton, Colo., says he has raised admission prices without any noticable drop in attendance. He now gets 35 cents instead of a quarter for kids, students 75 cents upped from 65 cents, and adults increased a nickel to 85 cents. . . . Wolfberg's downtown Paramount will play "One, Two, Three" day and date with the company's swank new nabe, The Crest, according to Tom Smiley. The Crest just had a successful one night advance showing of "A Majority of One" at $2 a throw. . . . Fox Intermountain Theatres, Inc., are building a $1 million indoor theatre in Albuquerque, according to Melvin C. Glatz, head of the company's theatre construction. The house will be a 15,000 square foot rectangular shaped affair with nearly two acres of parking space, and will be equipped to handle Cinerama, Cinemiracle, and 70 millimeter films.

DETROIT

Actor-director-producer George C. Scott, who heads the Theatre of Michigan, states his organization is looking for a script for a film to be made in Detroit. The new organization has in rehearsal its first stage play, being entirely produced here, "General Seeger," which will star William Bendix and Ann Harding. Opening is scheduled Feb. 12. It is to be followed by "Great Day in the Morning," starring Scott's wife, Colleen Dewhurst. The enterprise is being financed by the sale of stock to the public at $3 per share, the goal being over $300,000 of which about half has already been sold. The largest stockholder is United Artists subsidiary, Ziv-UA, which has purchased 25,000 shares. The budget for the film, to be raised additionally, will be between $600,000 and $700,000. Scott is also considering producing here for television. Independently, Scott has signed a contract with Ziv-UA to star in a tv series about an international newspaper correspondent. He has received an advance of $75,000, and the total for the series to be made in 1963-64-65 is almost exactly $1,000,000. . . . Variety Club of Detroit Tent 5 staged its January luncheon jointly with the Barkerettes in the English Room of the Sheraton Cadillac Hotel. Guests of Honor were Dr. Paul V. Woolley and Dr. Mirmala Kasaree, respectively the head and first fellow to be appointed to the Variety Club Growth and Development Center at the Childrens Hospital of Michigan. Approximately 90 attended. . . . A joint project between the United Detroit Theatres and the Greater Detroit Motion Picture Council has been successfully concluded. Mrs. Raymond R. Kanagar, vice-president, reported that securing tickets at a discount, the component organizations of the Council sold 2,500 in advance of opening to "Babes in Toyland" at the Madison. In pursuance of its policy of supporting good film, it sent through PTA's and other organizations many thousands to the box office after opening which helped extend first run. The Council netted $850 which it will use for scholarships at Wayne University and the University of Detroit.

JACKSONVILLE

WOMPI will join other leading civic clubs in soliciting funds for the March of Dimes at downtown locations beginning Jan. 29. . . . Wilma Murphy, Allied Artists, is a new WOMPI board member. . . . Monica Taylor, "Sunny" Greenwood and Pat Goin, WOMPIs at Universal, served as hostesses at a WOMPI membership meeting, dinner and fashion show held at La Rosa. . . .Betty Arnold, formerly of Florida State Theatres, has notified WOMPI associates that she is now residing in Peoria, Ill. . . . Mrs. Charley King, wife of local AIP manager, is recovering in a local hospital from recent surgery. . . . James Langston, assistant at the local Florida, has been transferred temporarily to the Florida, Gainesville. . . . Mark DuPree, FST district supervisor and president of the FST Employees Federal Credit Union, conducted the group's annual membership meeting in the Studio Theatre. Several fine door prizes were awarded lucky members and refreshments were served after the meeting. . . . Joel Marston, a motion picture actor from Hollywood, visited his mother, Mrs. Rose Freedman, a local resident, and groomed his kennel of California chows for a dog show in the Coliseum.

NEW HAVEN

Actress Rosalind Russell will receive a Brotherhood Citation from the Regional Conference of Christians and Jews at a Feb. 20 dinner in the Statler Hilton Hotel's Capitol Ballroom. Miss Russell is a Waterbury, Conn., native. . . . Brooks LeWitt, owner, has reopened the long-closed Arch St., New Britain, Conn., subsequent-run. He also operates the Berlin Drive-In, Berlin, Conn. . . . Colonel Samuel E. Goldstein, president, Western Massachusetts Theatres, Inc., distributed over $5,000 in bonus money to all theatre managers and office personnel of the circuit gathered at their annual party. Col. Goldstein cited a job well-done in 1961 and promised 1962 will be the biggest year yet. William J. Althause, treasurer, led the home office delegation. Managers in attendance were Eugene LaFleur, Amherst, Amherst; Robert Underwood, Paramount, Brattleboro (Vt.); Barbara Sliwa, Rivoli, Chicopee; Lydia Allen, Falls, Chicopee Falls; William Cooney, Suffolk, and Arthur Harvey, Victory, Holyoke; Francis Faille, Paramount and Mohawk, North Adams; George Coleman, Calvin, Northampton; George White, Palace, Pittsfield; Henry Cummings, Bing, Springfield; Ernest Brouillette, Casino, Ware; D. M. Valotta, Strand, Westfield. John P. Lowe, Goldstein's executive assistant, represented the Garden and Victoria, Greenfield. . . . A shopping center built around a four-acre natural pond will be constructed at Hyannis, Mass., to serve all Cape Cod. To conserve the Cape's natural beauty, most Cape Cod villages have severely restricted commercial construction. The new 35-acre tract, to be known as the All Cape Center, is being developed by Gustave Ring, Washington, D. C., builder, and Joseph D. Blau, New York financier. The center will have stores, a summer theatre, a motion picture theatre, a lake front restaurant with a fishing footbridge, and landscaped, gaslit walks.

NEW ORLEANS

Maurice Kleinman, owner of the New Moon Drive-In, Lake Charles, was forced to close for three days because of freezing weather. . . . The Trio, Zachary, La., formerly owned by Mr. and Mrs. M. S. Slaughter, is being operated by Adolph McKuen. . . . . Father of Mrs. Claire Brotmeyer, secretary to Warner office manager Gus Trog, died at age 83. . . . Floyd Harvey Jr., formerly a salesman for Buena Vista here, is now sales representative for Don Kay Enterprises. . . . Henry King, director of "Tender is the Night," attended a press luncheon here to plug his picture. . . . Theatre closings: Gulf States' Joy Twin Drive-In, and Page Amusements' Pines Drive-In in Leesville, both because of bad weather. . . . Anna Guzzardo has returned to operate the Liberty in Independence. . . . Bob Hames, Paramount branch manager, has a new secretary, Mrs. Gail Harrison. . . . L. C. Montgomery, owner of the Joy, had the theatre take part in U-I's "Miss VIP" contest



Seen at the recent installation of newly elected officers and crew of Chicago Tent 26, Variety Club, flanked around newly installed chief barker Nat Nathanson, third from left, were, left to right, Jack Rose, property master; Richard Graff, second assistant chief barker; Nathanson; John Jones, past chief barker and installing officer; John Clark, first assistant chief barker; and Harry Balaban, dough guy.

(Vitality, Intelligence, Personality). The contest is heralding the world premiere of "Lover Come Back" in Miami.

PHILADELPHIA

Variety Club Tent 13 will hold a Valentine Party in the Bellevue Stratford Hotel clubrooms on Feb. 17. . . . Sam Alesker, Chief Barker, Variety Club Tent 13, has appointed George Sobel as house chairman for 1962. . . . Nathan Milgram Services are now handling the Palace, Topton, Pa., and the Weller, Athens, Pa. . . . Barnard L. Sackett is presenting a festival of notable British films at his Wayne Avenue Playhouse. . . . Ralph Garman and Paramount are holding a "Leadership Drive" from January 1 to June 30, and would appreciate anything exhibitor friends can do to put the local branch in "good standing." They particularly would like dates for repeats on Saturday matinees double bills and the picking up of features that have not been played; as well as short subjects. . . . Mrs. Armand G. Loeb, Philadelphia Motion Picture Preview Group, reports that the Graduate School of Library Science of Drexel Institute of Technology in cooperation with the Educational Films Department of the Free Library of Philadelphia, recently held a workshop on the use of films with adults at the Drexel Library Center. Spaced by a luncheon, the workshop introduced film programming techniques and ideas for introducing provocative and timely subjects through the imaginative use of 16mm films to group leaders and program chairmen.

ST. LOUIS

WOMPIs have finally gotten underway with their 50/50 club project which will help the organization raise money for their many charitable efforts throughout the year. Tickets for the club are available at all the exchanges and everyone is urged to help in this worthy cause. Also on the current WOMPI agenda are plans for a tea to be held Valentine's Day, according to Charlotte Murphy, president. This will be a membership tea with each member urged to bring as many prospective members as possible. . . . Birthdays were celebrated at MGM with Jo Clyburn and Fan Krause each marking off another year. . . . Howard Sullivan, brother-in-law of Frances Frenger, passed away Jan. 24. Frances formerly worked at MGM. . . . Charles Laughton, in town for a reading session at the St. Louis Art Museum, was guest at the local opening of the new Metropolitan Press Club. He was also interviewed by Rex Davis of KMOX radio and was seen on Parker Wheatley's "Eye on St. Louis" over KMOX-TV. He was squired around town by Irving Shiffrin, Columbia exploiteer. . . . State Senator Frank X. Reller, Wentzville, Mo., former exhibitor, has written Gov. John Dalton to call a special session of the legislature to amend the state's "archaic, obsolete and antiquated" Sunday closing laws.

SALT LAKE CITY

Fox Theatres here are conducting a contest in conjunction with Cinerama's "Seven Wonders of the World" at the Villa. Entrants must select the best of the Seven Wonders. The winner has a choice of a Rome, London, or Paris trip for two, plus $100 for miscellaneous expenses. . . . The deadline for the "Flower Drum Song" contest here has been extended. . . . Nelson Eddy was in town for a concert at the Utah theatre. . . . The Ute Drive-In closed during the two-week record breaking cold wave, in spite of in-car heaters.

SAN ANTONIO

The management of the Texas, operated by the Cinema Arts Theatre Circuit, and the San Antonio News offered $50 in cash to the fastest George Raft fan in town. The prize is offered in connection with the showing of "The George Raft Story" now at the Texas. All the individual has to do is to circle the names of the movies of the two scenes which appear in two issues of the newspaper and rush them into the contest office. The letter with the earliest postmark will win. . . . Pedro Gonzalez Gonzalez flew in from Hollywood to appear in the March of Dimes Telerama on KONO-TV here. Sonny Tuffts also appeared on the 18 hour program. . . . Eugene Slavin, projectionist at the Woodlawn, operated by Cinema Arts, is new owner of the Cloverleaf Lounge Club, which he operates during his off duty hours. . . . Damages were estimated at more than $100,000 at Cleveland, Tex., after an early morning fire razed the Texas. Fire departments from four neighboring towns helped in fighting the blaze for some four hours in near-freezing temperatures. The fire was said to have started in the rear of the Texas, although a cause had not been determined. Johnny Long, Bay City, Tex., who owned the Texas, said the building was partially covered by insurance. . . . Vernon Baird and George Wilcoxon have opened the Star, Rising Sun, Tex. The new owners are trying to get the cooperation of the churches by closing on Sundays. Arch Boardman is doing the booking and buying. . . . Ronald Reagan will address the Brazosport Chamber of Commerce banquet on Feb. 23. . . . Construction has begun on a 150 seat theatre in downtown Cameron, Tex., according to Robert Scott, owner of the 77 Drive-In and the downtown Milam, which burned in July. The theatre is scheduled to open Feb. 1 under the name of Preston Royal.

SEATTLE

Forthcoming Universal product was enthusiastically received by exhibitors and theatre managers from the Seattle and Portland territories who attended an invitational luncheon and special screening of "Lover Come Back" held at the New Washington Hotel, James B. Mooney, local branch manager announced. Publicist Mike Vogel was up from San Francisco for the event. . . . Duke Douglyn, MGM branch manager, was in San Francisco for a sales meeting called by William Devaney, western division sales manager. . . . "Lover Come Back" has been booked to open March 9 at the Music Hall. . . . United Theatres are making plans for mid-February openings. . . . Film men are discussing participation by the motion picture industry in the upcoming World's Fair.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 67, NO. 8 FEBRUARY 7, 1962

AMERICAN-INT.

The Prisoner Of The Iron Mask

MELODRAMA
80M.

American-International
(Italian-made) (Dubbed in English)
(Color)

ESTIMATE: Familiar action entry for program.

CAST: Michel Lemoine, Wandisa Guida, Andrea Bosic, Jany Clair, Giovanni Materassi. Produced by Francesco Thellung; directed by Francesco De Feo.

STORY: An Italian Duke is being poisoned by his treacherous adviser while his daughter, Wandisa Guida, thinks he is dying of natural causes. The Duke's son finds out that the adviser is a traitor plotting wtih the French and has a letter as proof. He and his friend, Michel Lemoine, are attacked by the adviser's troops. The son is captured after he hides the letter and Lemoine is wounded and left for dead. The villain imprisons the Duke's son in an iron mask, but he won't divulge the whereabouts of the letter. The oppressed people rally about Lemoine, who discovers that the Duke's son is alive and a prisoner. He tries to rescue him but is betrayed. The evil adviser plans to marry Guida, but Lemoine arrives in time to save her. The Duke's son is freed and the villain is imprisoned in the iron mask and sent to exile in France.

X-RAY: This familiar programmer loosely based on the Dumas story which has been done better before takes its place alongside a host of similar Italian action imports. It is no better or worse than most, and where the folks enjoy wild horseback rides, some battle action, and heroes who can dispose of whole armies with a single sword, this should suffice. Color helps, dubbing is adequate, and while the whole thing makes little dramatic sense, that probably won't matter too much. The unfamiliar cast does what it can to battle a rather childish script.

AD LINES: "Never Before Or Since A Torture Device As Cruel . . . The Iron Mask That Could Turn A Man Into An Animal"; "His Fate A Living Death . . . His Dream Of Revenge His Only Grip On Sanity."

COLUMBIA

The Underwater City

MELODRAMA
78M.

Columbia

ESTIMATE: Okay science fiction programmer.

CAST: William Lundigan, Julie Adams, Roy Roberts, Carl Benton Reid, Chet Douglas, Paul Dubov, Karen Norris, Kethie Browne, Edward Mallory. Produced by Alex Gordon; directed by Frank McDonald.

STORY: When Roy Roberts, head of an engineering company, receives a contract to build the first underwater city, he places his chief engineer, William Lundigan, in charge of the project. The latter agrees to do the job although he's not really interested in the project, preferring instead to deal with outer space and its conquest. The fact that he will be associated with Dr. Julie Adams, niece of project head Carl Benton Reid, makes things more palatable. When the first series of buildings are completed, volunteers move in and commence various experiments on the floor of the ocean calculated to make them self-sustaining. Everything proceeds favorably enough to bring on an inspection of the project by a group of Washington officials. One of the engineers investigating the ground on which the project rests finds that it is undercut, and the buildings are in difficulty of toppling deep into the bowels of the earth. The warning to evacuate comes soon enough to get most of the people away safely although there are several casualties including Reid. Lundigan is convinced of the importance of the project and vows to continue this phase of exploration by science, with Adams at his side.

X-RAY: This entry should do okay as part of the program with a story that has a measure of interest and a minimum of action. The special effects are well done; the cast is average, and production and direction are fair. The screenplay is by Owen Harris from an idea by Alex Gordon and Ruth Alexander.

AD LINES: "Thrills And Adventure In A City Built On The Ocean Floor"; "Unusual Entertainment From A Project Of The Future."

Walk On The Wild Side

DRAMA
114M.

Columbia

ESTIMATE: High rating, though sordid, adult drama.

CAST: Laurence Harvey, Capucine, Jane Fonda, Anne Baxter, Barbara Stanwyck, Joanna Moore, Richard Rust, Karl Swenson, Donald Barry, Juanita Moore, John Anderson, Ken Lynch, Todd Armstrong, Lillian Bronson, Adrienne Marden, Sherry O'Neil, John Bryant, Kathryn Card. Produced by Charles K. Feldman; directed by Edward Dmytryk.

STORY: In the early 1930s, at the height of the depression, Texan Laurence Harvey is trying to get to New Orleans where he hopes to find the girl he loved and allowed to get away, Capucine. He meets wild young Jane Fonda on the road, and they travel to New Orleans together. Harvey resists Fonda's advances as the only woman in his life is Capucine. They stop at a roadside cafe run by Anne Baxter; who is attracted to Harvey. When Fonda attempts to steal Baxter's crucifix, she and Harvey part company. He stays on as Baxter's handyman and advertises in the New Orleans paper in an effort to locate Capucine. He finally does find her, but doesn't realize that she is living in a house of prostitution run by Barbara Stanwyck. Capucine, for whom life has ceased to have a meaning, has allowed herself to be drawn into a lesbian relationship with Stanwyck. She and Harvey see each other a few times, and love blossoms again. Capucine decides to break away from her life and seek a fresh start with Harvey. Stanwyck won't let her go and uses Fonda, whom she has given a job, to threaten Harvey with a false statutory rape charge. She is underage and they crossed a state line together. When Harvey won't agree to give up Capucine, he is brutally beaten by Stanwyck's henchmen. Fonda takes him to Baxter's roadhouse to recover and brings Capucine to him. She is followed, and in the ensuing struggle, a stray bullet meant for Harvey kills Capucine. The girl he loves dies in Harvey's arms. Stanwyck and her associates are brought to trial, and Fonda testifies against them.

X-RAY: This strictly adult drama has been given a fine, tasteful production. Performances by a name-filled cast are fine, with Finda a fiery standout and Stanwyck a menacing villainess. The theme is a sordid one, dealing with such subjects as prostitution and perversion. The latter, while an integral part of the story, is handled with restraint. Things were black and white in the 1930s among the kind of people this deals with, and the picture maintains the sharp delineation between good and evil. Direction is taut, and a literate script by John Fante and Edmund Morris do full justice to the novel by Nelson Algren. It's not a pleasant tale by any means, but judging from the favorable reaction to the similarly adult works of such writers as Tennessee Williams, there is a large audience for such fare. They won't be dissappointed at the adult doings here. Incidentally, a word should be said for the opening credits which are magnificent, launching the story with an irreversible beat of tragedy. The fans seeking a good time and desiring little more than a few hours of escape in the movies won't find this their cup of tea. However, the increasingly mature filmgoers who are demanding something stronger than weak cinematic brew will find plenty to hold their attention. It's well done on all counts.

TIP ON BIDDING: Higher rates.

AD LINES: "A Walk On The Wild Side With The Men And Women Who Paraded Their Shame When The Sun Went Down"; "A Side Of Life You Never Expected To See On The Screen."

PARAMOUNT

Brushfire (6112)

MELODRAMA
80M.

Paramount

ESTIMATE: Fair programmer

CAST: John Ireland. Everett Sloane, Jo Morrow, Al Avalon, Carl Esmond, Howard Caine. Produced by Jack Warner, Jr.; associate producer, Irwin Blacker; directed by Jack Warner, Jr.

STORY: The peace of a plantation in southeast Asia is shattered by the invasion of a band of native guerillas headed by Carl Esmond, an ex-SS man, and by obviously Russian Howard Caine. They kidnap Al Avalon and his young wife, Jo Morrow, and send back word that they are holding them for ransom for guns and ammunition. A diplomat appears at the plantation of Everett Sloane and tells him that the government cannot officially deal with the rebels. He suggests that maybe Sloane as a former commando, together with John Ireland, could go after the rebels and try and bring them back. Sloane reluctantly agrees as does Ireland. Their band is watched as they go into the interior. Esmond rapes

Morrow while Avalon is held at gunpoint, and after this, relations between man and wife are strained. Ireland and Sloane pull a surprise in their tactics and do free Avalon and Morrow. The rebels wait for them, but Ireland outsmarts them in an action in which Avalon is killed. They do get back to their plantations with the future looking bright for Morrow and bachelor Ireland.

X-RAY: A bit more action and a little less conversation might have improved the pace a bit, but it emerges as a fair programmer that could round out the double bill in adequate fashion. The performances are okay as are the direction and production. The screenplay is by Jack Warner, Jr., and Irwin Blacker based on a story by the latter.

AD LINES: "Torn From Today's Headlines"; "Action And Intrigue In The Jungles of Southeast Asia."

The Errand Boy (6106)

COMEDY
92M.

Paramount

ESTIMATE: Fair Jerry Lewis entry.

CAST: Jerry Lewis, Brian Donlevy, Howard McNear, Robert Ivers, Pat Dahl, Renee Taylor, Rita Hayes, Stanley Adams, Kathleen Freeman, Isobel Elsom; guest stars Dan Blocker, Lorne Greene, Michael Landon, and Parnell Roberts of "Bonanza." Produced by Ernest D. Glucksman; directed by Jerry Lewis.

STORY: A Hollywood movie studio directed by Brian Donlevy is successful, but the board of directors decides that economies must be effected in the studio. It is decided to hire someone to spy on the employees, and Jerry Lewis, a paper hanger, fits the qualifications of being simple minded and unknown to other studio employees. He is made a studio messenger boy, and he goes on errands all over the place, interrupting filming, office routines, etc. When these distractions take place, Donlevy decides that enough is enough. The last straw comes during a party marking the conclusion of a film when Lewis really goes wild with a huge bottle of champagne. The cameras take this in, and his advisors tell Donlevy that he has a great comic in Lewis when they see the finished print. He signs him to a contract, and Lewis is a hit, becoming one of the biggest stars on the lot.

X-RAY: Putting a camera on Jerry Lewis as he wanders through a Hollywood studio in the role of a messenger seemed like a good idea, and it pays off to some extent. There are also lots of slow spots when he veers from the slapstick to the sentimental or semi-serious drama. Why company people seemed afraid to screen this entry for reviewers is not quite apparent as Mr. Lewis has had worse entries as well as better ones. The series of incidents in which he becomes involved as an errand boy are unrelated, but the workings of a studio may be of interest to many in the audience. The cast does well by the assignments, and production values are good, with the direction being adequate. Audience reaction to the film in a theatre where it was viewed on an average day ranged from fair to good. The screenplay is by Jerry Lewis and Bill Richmond.

TIPS ON BIDDING: Average program rates.

AD LINES: "When Jerry Lewis Goes To Work In A Movie Studio The Results Are Hilarious"; "He's The Wackiest Errand Boy In History."

20th-FOX

Madison Avenue

DRAMA
94M.

20th-Fox
(CinemaScope)

ESTIMATE: Interesting programmer.

CAST: Dana Andrews, Eleanor Parker, Jeanne Crain, Eddie Albert, Howard St. John, Henry Daniell, Kathleen Freeman, David White, Betti Andrews, Jack Orrison, Yvonne Peattie, Arlene Hunter. Produced and directed by Bruce Humberstone.

STORY: Dana Andrews is a successful account executive with an advertising agency owned by Howard St. John. The latter is sending him to Washington to handle a government project which will also serve to get him off the Associated Dairies account where he has become close to its head, David White. Andrews finds that St. John has torpedoed his work in Washington, that he has taken him off the Dairies account, and that he has also fired him because he feared his good work and the possible takeover of the multi-million dollar account since he was a favorite of White. Andrews knows that if he goes back to New York, he will find it tough to get a job, so he remains in Washington determined to get back in the good graces of White through the promotion of a local dairy headed by Eddie Albert, whose account is handled by Eleanor Parker. Things don't look too good for her, and she grabs at an offer by Andrews to help out. Andrews has been going out with newspaper reporter Jeanne Crain, and she is helpful in getting his program started. He builds up Albert to the point where he becomes a national figure and is picked to succeed White, who moves on to other fields. Because of Parker, Albert gives them the account, taking it away from St. John. Crain, dropped by busy Andrews, does an article on Andrews and The way he operates. She is given a job by St. John. Publication of the article is held up by Crain. Andrews becomes fed up with the way he has been operating and with Parker and Albert, and when the latter decide to get married, he quits. He learns that his government project is to be reactivated and wires St. John that he'd like to see him or else he would take over the government account. He also tries getting in touch with Crain. He has decided to turn over a new leaf and would like the future to include her as his wife. She agrees, chiding him for having wasted so much time. St. John sees him and feels that not only can he be loyal, but that he also can really take the government account away from him. He offers him a job working on the government project.

X-RAY: The workings of some of the people in the advertising and promotion business is detailed here as the camera concentrates on one such "build-up boy," Dana Andrews. There's romance, bits of glamour and intrigue to be found here, as well as good performances and capable direction and production. In addition, the cast has some pretty good names to offer in Andrews, Parker, Crain, and Albert, which could help influence attendance. It should do okay as part of the show. The screenplay is by Norman Corwin, based on the novel, "The Build-Up Boys," by Jeremy Kirk.

TIPS ON BIDDING: Higher program rates.

AD LINES: "Advertising Agencies And Their Methods Exposed"; "An Unusual Film About The Advertising Game And Its People."

UNITED ARTISTS

Dead To The World (6202)

MELODRAMA
87M.

United Artists
(National Film Studios)

ESTIMATE: Confused mystery meller for the program.

CAST: Reedy Talton, Jana Pearce, Ford Rainey, Casey Peyson, John McLiam, John Dorman, Joel Thomas, Joseph Julian, Leon B. Stevens, Philip Kenneally, Len Doyle, Maggie O'Neill, Michael Gorrin, produced by F. William Hart; directed by Nicholas Webster; opening narration by Drew Pearson.

STORY: State Department employee Reedy Talton is suspected of treason and under investigation by a Congressional committee headed by Congressman Ford Rainey. Due to Talton's continuing contact with a Bulgarian family who saved his life during the war, Talton is accused of turning over top secret material. The hearing is recessed for the weekend and Talton sets out to prove his innocence. Political boss Leon B. Stevens is pushing the investigation because he thinks Talton is mixed up with his wife, Casey Peyson. Talton's superior in the State Department, Joel Thomas, pledges his aid. Talton meets an old flame, Jana Pearce, but doesn't know if he can trust her. He goes to see Stevens, and meets Thomas and Peyson there. Stevens is found murdered and Talton is slugged. He comes to and discovers he is wanted for the murder. Pearce helps him escape to a motel, and Talton continues his search for the real traitor. Stevens' henchmen capture Pearce, but Talton rescues her. He finally exposes Thomas as the real traitor, and his job is restored.

X-RAY: This involved mystery meller succeeds in creating more confusion than excitement and suspense, but should fit on the program due to adequate performances, production, and direction. There are too many characters for real plot clarity, but mystery fans may enjoy trying to figure out who done it. It's strictly program filler, however. Screenplay by John Roeburt from a novel by Edward Ronns.

TIP ON BIDDING: Program rates.

AD LINES: "Mystery and Political Intrigue As One Man Battles An Espionage Empire To Prove His Loyalty"; "Nowhere To Turn . . . No One To Trust . . . He Had To Unmask A Traitor."

Deadly Duo (6212)

MELODRAMA
67M.

United Artists
(Harvard)

ESTIMATE: Talky meller for the lower half.

CAST: Craig Hill, Marcia Henderson, Dayton Lummis, Carlos Romero, David Renard, Robert Lowery, Irene Tedrow, Peter Oliphant, Manuel Lopez, Marco Antonio. Produced by Robert E. Kent; directed by Reginald LeBorg.

STORY: When her son is killed in a sports car race, Irene Tedrow, industrial tycoon, sends young attorney Craig Hill to "buy" her grandson from his mother, Marcia Henderson, of whom she disapproves because she was formerly a night club strip tease artiste. Hill goes to Acapulco, where he finds Henderson and her son living with bankrupt night club owner and theatrical agent Robert Lowery, who is married to her twin sister (also played by Marcia Henderson). The boy's mother refuses the offer of half a million dollars to give him up. David Renard, the boy's bodyguard, misunderstands Hill's motive, believes him to be a kidnaper, and attempts to beat him. Tedrow, reading this in a newspaper, flies to Acapulco. Meanwhile, Lowery and his wife plot to kill her sister, sign the papers, and get the money for turning the boy over to his grandmother. Hill sees through the plot but thinks he is too late to save her from the "accident" that was to cause her car to go off a narrow cliff road. Thinking she is dead, Hill exposes the plot to the police and Tedrow. However, Renard had seen Lowery tampering with Henderson's car and has reported to the police, who allowed the "accident" to take place to trap the plotters, Henderson not being in the car when the wreck occurred. Lowery and his wife are arrested. Tedrow realizes she has been wrong about Henderson and they go to live with her. Hill has fallen in love with Henderson and also is rewarded by a partnership in a big law firm.

X-RAY: Although very talky, this meller emerges as satisfactory lower half fare. It has been nicely enough produced and directed, and the acting by the barely known cast is satisfactory. Screenplay is by Owen Harris from a novel by Richard Jessup.

AD LINES: "Money Is The Root Of Much Evil"; "A Mother's Love For Her Child Can Not Be Bought."

Complete back seasons of these pink reviews sections are available to subscribing theatres at $1.30 per set.

Saintly Sinners (6205) COMEDY DRAMA 78M.

United Artists
(Harvard)

ESTIMATE: Mediocre religious entry for lower half.

CAST: Don Beddoe, Paul Bryer, Stanley Clements, Ellen Corby, Ron Hagerthy, Erin O'Donnell, Clancy Cooper, William Fawcett, Addison Richards, Willis Bouchey. Produced by Robert E. Kent; directed by Jean Yarbrough.

STORY: Simple and kindly priest Don Beddoe tries as hard as he can to care for the spiritual needs of his flock, composed primarily of bums and drifters. They all love him, but his Monsignor fears he is giving them too much attention. When small-time hoodlums Stanley Clements and Paul Bryar use the car of parolee Ron Hagerthy to rob a bank, Beddoe comes to his defense. Unknowingly, he buys the car which has been left on a car lot and leaves on a fishing trip. Police recognize the auto and Beddoe is arrested. Police won't believe he is a priest until Monsignor Addison Richards identifies him. It looks as though Beddoe will lose his parish until the real crooks are conscience-stricken and confess.

X-RAY: This saccharine-sweet story of a kindly priest and his flock of bad boys and girls fails to generate much interest or excitement despite the high-minded theme. Obviously made on a shoestring, it is aided by a few professional performances, such as Beddoe and Ellen Corby as a sharp-tongued housekeeper, but it sags rather badly in other departments. It is suitable for spotting on the lower half of the double bill in general family situations, and will have its best chance where audiences aren't too sophisticated. Written by Kevin Barry.

TIP ON BIDDING: Program rates.

AD LINES: "Coming Your Way . . . The Most Unbelievable Array Of Lovable Characters Who Ever Hung On Your Heart": "A Heart-warming, Offbeat, Upbeat Yarn For The Family."

MISCELLANEOUS

A View From The Bridge DRAMA 110M.

Continental
(Made partly in France)

ESTIMATE: High rating drama.

CAST: Raf Vallone, Maureen Stapleton, Carol Lawrence, Jean Sorel, Raymond Pellegrin, Morris Carnovsky, Harvey Lembeck, Mickey Knox, Vincent Gardania. Produced by Paul Graetz; directed by Sidney Lumet.

STORY: Rugged Italian-American Raf Vallone works as a longshoreman on the Brooklyn waterfront supporting his wife, Maureen Stapleton, and their niece, Carol Lawerence, whom they have reared and loved as a daughter. His relationship with Lawrence when she reaches 18 has become over protective, unreasonably strict and extremely jealous. When two of his wife's cousins, Raymond Pellegrin and Jean Sorel, are smuggled into the country, he agrees to put them up for a time until they can find a place of their own and establish themselves in America. The older, Pellegrin, dreams only of earning enough money to support his family and also to save some money so that he can return and start a business in Italy. The younger, Sorel, wants to make a new life for himself in this country. In the days that follow, Lawrence and Sorel spend a great deal of time together. Stapleton likes the relationship while Vallone is violently set against the boy. He tries to persuade Stapleton and Lawrence that Sorel has characteristics that aren't manly and also that he is using Lawrence so that he can become an American citizen. Vallone even goes to waterfront lawyer Morris Carnovsky to see if something can't be done legally, but Carnovsky tells him the law isn't being broken. When Vallone catches the youngsters making love, he makes another desperate attempt to show Lawrence Sorel isn't a man by embracing and kissing him on the mouth. Beyond reason, he tips off the Immigration Service to the presence of the two illegals. As they are arrested, Pellegrin denounces him as an informer. Carnovsky gets them paroled on the promise that Pellegrin will not make trouble. Sorel and Lawrence set a wedding date so that he might remain in the country, but Vallone refuses to attend and forbids Stapleton attending as well. Sorel comes over to warn him that Pellegrin is coming after him and Vallone is happy to meet him in hand-to-hand combat in the street. Beaten, he resorts to a dockworker's hook but he is also bested with this. Defeated and humiliated, he plunges the hook into his own chest dying in the street.

X-RAY: This powerful drama is based on the explosive play by Arthur Miller dealing with the story of a man blindly obsessed with an unnatural passion for his wife's niece and the tragic consequences that result for him and those around him. That play has gained critical and popular acclaim, and after viewing the filmed version, there is every indication that it too will garner its full measure of favorable comment. The cast is ideally suited to their assignments and carry them off with more than a proper measure of skill. The direction is intense, to the point, and superior, while the production values are excellent. It would seem that there is a good-sized audience awaiting the film, both in the art and specialty houses and those considered regulation, with the emphasis on young adults and their elders. The screenplay is by Norman Rosten.

TIP ON BIDDING: Higher bracket.

AD LINES: "A powerful Play On And About Human Emotions"; "Thousands Have Seen This Arthur Miller Play On Stage . . . Now Millions Can See The Acclaimed Screen Version."

Wild Harvest MELODRAMA 80M.

Sutton
(Hollywood Artists)

ESTIMATE: Sexy yarn of migratory workers is okay dualler.

CAST: Dolores Faith, Dean Fredericks, Kathleen Freeman, Suan Kelly, Robert Harrow, Arlynn Greer, Ralph Camargo, Ivy Thayer, Annette Foosamer, Gordon Casell, Echoe Jordan, Dave Dundon, L. Michelle Marx, Ramona Fulmore, Lynda Lee Harrison. An Irving Mandell Production; produced by Aubrey Schenck; directed by Jerry A. Baerwitz.

STORY: The migratory workers gather at the Mesa vineyards in California's San Joaquin Valley for the grape harvest. Included among them are Dolores Faith, curvacious brunette who can not control her physical attraction to men; Arlynn Greer, blonde orphan, sensitive and desirable; Susan Kelly, tough, youthful prostitute; and Kathleen Freeman, veteran picker with a sideline of cheap merchandise and bad whiskey, who "mothers" the girls. Dean Fredericks is the animalistic manager of the ranch who is constantly cataloguing the females for his personal use; Ralph Camargo is the owner, and Bert Harrow, who clashes with his father over Fredericks' callous treatment of the women. The women are forced to bathe in the unclean irrigation canal when the plumbing in their dormitory showers breaks down, and Fredericks refuses to have repairs made. Kelly and Faith fight over Faith's intimacy with Fredericks. Resentment against Fredericks grows, and he and Harrow finally have a fight in which Harrow is beaten. Meanwhile, Camargo, his motives misunderstood, has given Greer a job as his housekeeper. Finally, led by Freeman, the women set forth Fredericks' cruelties and mistreatment in a petition to Camargo, and Kelly is chosen to deliver it. Warned by Faith, Fredericks gets Kelly alone in the ranch tank house, where he attempts to rape her. She falls through a floor shaft. He takes the petition and escapes to his cabin. The women find the dying girl who tells them Fredericks was her assailant, and then advance on the foreman's cabin. Faith, appalled by Kelly's murder, gives them the key to his door, and the women armed with sharp pruining shears drag Fredericks into their midst. Hidden by the women, his frantic screams are heard. The women file out of his cabin.

X-RAY: Not since "Grapes Of Wrath" has there been a film of this type, and this is a satisfactory, if unsavory, entry. It has been nicely produced, directed, and enacted by a competent, if hardly known, cast, including the attractive women. Fredericks, known on tv for his title role in the "Steve Canyon" series, is outstanding as the foreman, as are Dolores Faith as the leading sex-pot, and Kathleen Freeman as the veteran picker and leader of the women. Photography is also above average, and added features are brief commentary by Walter Winchell and a title song delivered by Tommy Cooper over the lead titles. There is sufficient action along with the many shots of grape picking, etc. Given the benefit of an exploitation campaign, this should do well in many situations. It is not suitable for children, however, and should be booked with care. The screenplay is by Sid Harris from the novel by Stephen Longstreet.

AD LINES: "He Harvested The Choicest Women And Lived To Wish They Had Killed Him Instead"; "You're Not Women, You're Fruit Tramps—And The Harvest They Reaped Was Revenge!"

FOREIGN

La Belle Americaine COMEDY 100M.

Continental
(French-made)
(English titles)

ESTIMATE: Very good comedy.

CAST: Robert Dhery, Colette Brosset, Alfred Adam, Louis De Funes, Bernard Lavalette, Christian Marin, Catherine Sola, Robert Rollis, Jacques Fabbri, Jacques Legras, Michel Serrault. Directed by Robert Dhery; produced by Henri Diamant-Berger and Arthur Lesser.

STORY: Factory worker Robert Dhery has saved a little money to buy a second-hand motor scooter, but his wife, Colette Brosset spots an ad in the paper where a woman wants to sell an American car for very little money. She persuades him to go see about it. He does, and he returns the owner of an American convertible car sold to him cheap because the proceeds from the sale were to go to the owner's secretary upon his death. The widow thus exacts her revenge. The imposing automobile causes Dhery to lose his job when his boss' car is put to shame. He enters a contest with the car, but it winds up a shambles. When he tries renting out the car and his services as chauffeur, he winds up in a car wash against his will, and when his clothes are ruined, the manager gives him his suit as well as a tankful of gas to make up for the inconvenience suffered. Involved in a traffic jam, he and the car wind up at a government reception where he becomes friends with the Minister of Commerce, Bernard Lavallette. Later, when the car is reported stolen, Dhery gets involved with the law, but his friendship with the Minister soon wins him freedom and the respect of the authorities. Finally, the returned car wrecks the ice cream cart of his brother-in-law, and he gets the idea to convert the car into a fancy ice cream wagon. This attracts a host of customers at its debut at the race track.

X-RAY: Lots of fun and a number of amusing situations are in order here when a beautiful and modern American car is acquired by a Frenchman in limited circumstances. It holds interest all the way, and it's good for quite a few laughs. The cast is good, with Dhery particularly fine in the lead alongside the white American car, and direction and production are in the better category. An art house audience seemed to have an enjoyable

(Continued on next page)

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La Belle Americaine

(Continued from page 4907)

time with the on-screen proceedings and this should be duplicated wherever it plays for the most part. The screenplay is by Robert Dhery, Pierre Tchernia, and Alfred Adam. A wee bit of shortening might have improved it even more.

AD LINES: "This Belle Had Quite A Way With Her"; "Fun The French Way . . . And Lots Of It."

Only Two Can Play

COMEDY
106M.

Kingsley International
(English-made)

ESTIMATE: Highly amusing import.

CAST: Peter Sellers, Mai Zetterling, Virginia Maskell, Richard Attenborough, Kenneth Griffiths, Maudie Edwards, John Arnatt, Marjorie Lawrence. Directed by Sidney Gilliat; executive producer, Leslie Gilliat. A Frank Launder-Sidney Gilliat Production.

STORY: Peter Sellers is a librarian's runner in a small Wales library, well-educated, charming, and fascinated by attractive women despite being married to Virginia Maskell and having two children. What's more, women find him attractive. He is barely able to make ends meet on his job and the occasional review he does for the local paper as its drama critic at space rates. His existence is brightened with the appearance of Mai Zetterling at the library searching for material on which to base her costume designs for a play to be put on locally. She is attracted by Sellers and decides that he is to be the new man in her life. She invites him and Maskell to a reception at her home and makes sure that they will show by sending her former boy friend to act as baby sitter. It seems important that they show up since Zetterling's husband is chairman of the library committee, and he could be instrumental in seeing that Sellers gets a better job. One of the guests is poet Richard Attenborough, ex-boy friend of Maskell. There are subsequent meetings which are interrupted in one form or another as Sellers and Zetterling are about to settle down to some heavy romancing. The evening that Attenborough's work is to be dramatized, there is a delay, and a bored Zetterling persuades Sellers to come out for a drive with her. Upon his return, he hands in a review to the local paper not knowing that the theatre has had a fire, and the performance never did come off. This doesn't endear him either to the paper which fires him nor to his wife, who raises a rumpus about his meetings with Zetterling. He goes to be interviewed for the new job and afterwards is informed by Zetterling that he has it simply because she wanted him. Fed up, he decides to give up both the job and Zetterling and to go back to his wife. Returning home, he finds Attenborough present and Maskell appreciating his attentions. He sends him packing and there is a reconciliation. Sellers decides to leave the job and the town, and he and Maskell wind up in charge of a traveling library. He keeps an eye on the books and she is present to keep an eye on him.

X-RAY: Peter Sellers embodies many married men who like to look at pretty gals and dream, and when he gets the chance to do more than dream, the results are funny. Art and specialty house audiences should get a kick out of the proceedings which provide fun and fair damsels as well as amusing situations. It's a trifle long, but interest is well enough maintained. The acting is expert, and the production and direction are capable. Sellers is particularly good in the lead, setting the mood in fine fashion. The screenplay is by Bryan Forbes, based on the novel "That Uncertain Feeling" by Kingsley Amis.

AD LINES: "A Rakish British Comedy As Only The British Can Make Them"; "'Only Two Can Play' . . . But Any Number Can Watch."



FEBRUARY 7, 1962 SECTION THREE VOL. 67, NO. 8

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative Index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

D | MERCHANTS

NUMBER D5

Heinz Give-Away On Painting Contest

THEATRE: **Odeon**
ADDRESS: **Weymouth, England**
MANAGER: **John Tucker**

With such a small theatre as this, every little space is put to good use and to get that extra plug for a program full use is also made of a Theatre Notice Board which is attached flush with a wall for carrying stills and other publicity material. On the credit side is that in view of the size even a one sheet poster can be impressive and eye catching.

A feature very much in my favor is that the theatre is on the main route from the town centre to the railway, bus and coach stations with the result there is a constant passing public to be pre-sold on future programs. A specially framed one sheet poster is always prominently sited on the front of house and because of the size of the entrance is entirely adequate to attract the attention of passers-by.

As "Tammy Tell Me True" introduced an entirely new star, I introduced her to the public by adding an additional one sheet of the new Tammy to my front of house display. The mainstay of my campaign, however, was a painting contest which I promoted with Heinz. 3000 specially printed handbills were distributed by Heinz stockists, newsboys and my own uniformed commissionaire who handed them out to shoppers in the town centre during the period immediately before Christmas. Heinz provided a hamper for a prize which was displayed at the theatre for the week prior to and during playweek while a duplicate hamper was displayed at the Criterion Restaurant complete with credits for the film and theatre and entry forms.

By arrangement with the Heinz regional office, their representatives distributed 1000 of the forms to shop-keepers in an area of more than 30 miles radius of Weymouth. The company also arranged a number of window displays, incorporating film credits.

The campaign was rounded off with the main music stores in the town.

NUMBER D6

Latches On To Magazine and Candy Stunts

THEATRE: **Trocadero**
ADDRESS: **Leicester, England**
MANAGER: **B. V. Hornblow**

Being graced with large windows which are ideal for displays in the entrance hall of this theatre I put them to full service in exploiting programs and occasionally at the disposal of companies which can help us indirectly.

After many book tie-ups with Thorpe and Porter on various films, their representative told me that they were holding a competition in their agents' windows. Children were being invited to guess how many Classics Illustrated books were in any one of these windows. The prizes for the three best entries were to be 24, 12 and six Classics Illustrated.



R. J. Crabb, Associated British's Ritz, Nuneaton, E. Midlands, England, was recently officially presented with the three achievement citations he received from MOTION PICTURE EXHIBITOR for entries in 1961's Exploitation contest by his district manager J. C. Lindsell. The event was covered by the Nuneaton Evening Tribune and resulted in a four inch double column picture and caption.

His suggestion was that I should have one of the displays at my theatre for the benefit of those attending my Saturday morning ABC Minors matinees. They would then not have to go in search of a store. I readily agreed and plugged the contest to the minors for the two weeks before all entries had to be submitted.

Thorpe and Porter arranged for Jimmy Crawford, the rock 'n' roll singer to present the prizes on the stage at a Saturday matinee not only to the theatre winners but to all the lucky ones in the Leicester area. Many were not members of my club but have expressed a desire to join. Jimmy Crawford and his group then performed on the stage to the delight of the audience.

Thorpe and Porter were very happy with the arrangements and I am sure that considerable goodwill resulted from the tie-up which cost the theatre nothing.

When Nestles promoted their Family Fortnight with hundreds of prizes to be won in the area I readily placed a window at their disposal. Patrons were invited to guess how many items of Nestles product were exhibited. A free hamper was the prize but entry forms were only given to those who bought Nestles chocolate from our kiosk. In addition a balloon race was held for children on the theatre car park. The winner received a bicycle on the stage at a subsequent ABC Minors Matinee from the Nestles representative. The presentation was announced by posters and a goodly press coverage resulted.

NUMBER D7

Some Nice Merchant Tieups

THEATRE: **Schine's Ben Ali**
ADDRESS: **Lexington, Ky.**
MANAGER: **Foster Liederbach**

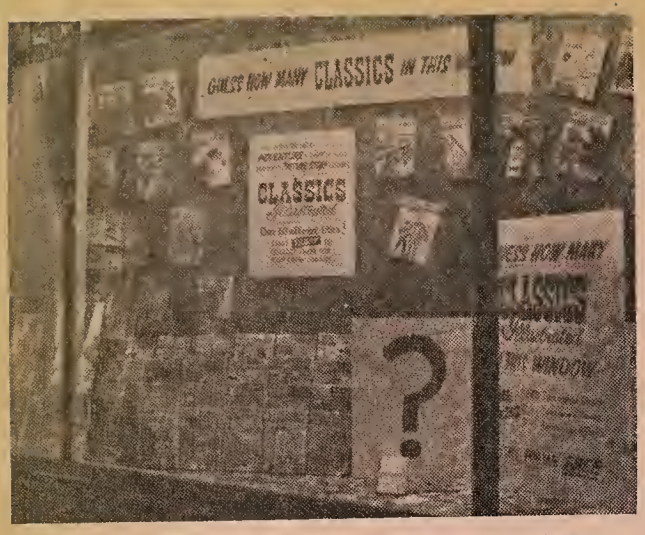
For MGM's "Bachelor In Paradise" we tied in with a local furniture store that handled Serta mattresses and received a full window display. The Serta Company also ran $300 worth of radio spots ahead of our playdate plugging the mattress, the "press test" and the movie.

We also tied in with two bowling alleys and obtained space for two large easels in each center. This got plenty of attention as the bowlers received guest tickets if they bowled a certain score.

Not calling it quits, we contacted the IGA Stores for the "10 Minutes In Paradise" stunt. A treasure chest was set up in the theatre lobby and the store gave out 10,000 keys with the winner getting a 10-minute shopping spree. This created traffic in the theatre and the participating stores.



For Paramount's "Hey, Let's Twist," Sol Sorkin, RKO Keith's, Syracuse, N. Y., arranged a twist contest on stage in a tieup with Fred Astaire Dance Studio and top radio station, WOLF. Fifty couples competed.



B. V. Hornblow, manager, Trocadero, Leicester, England, latched on to "Classics Illustrated" whereby his Saturday matinee children got in on the contest for the mutual benefit of the magazine and the theatre.

F | ARMED SERVICES

NUMBER F2

'Alamo' Natural For Army Co-Op

THEATRE: **Gaumont**
ADDRESS: **Finchley, London, England**
MANAGER: **G. W. Hurt**

With the local Army cadets in the middle of a Tough Soldier Course when "The Alamo" was due at this theatre a natural tie-up presented itself. A meeting was called with the officer commanding and the regular army recruiting sergeant for the area and it was decided to sponsor "The Alamo Forced March". Teams of cadets would start from this theatre and march in full battle dress carrying rifles to the Odeon, Muswell Hill, which was also playing the picture and back here. At the same time other teams would be doing the march from the Odeon to my theatre and back. The distance is 5½ miles and with the hazards of up hill work, traffic lights, etc. the march should take at least 75 minutes.

The officer commanding presented cups for the winning teams and these were displayed in the theatre box office. Each night the teams took off at 7:30 p.m. immediately prior to the final screening of "The Alamo" making for an eye catching sight. The contest became a big talking point as the week went on since much interest was shown in the local lads. Newsvendors along the route distributed leaflets giving details of the "forced march".

On the Friday night; the Mayor of Finchley presented the winning team and the runners-up with their cups on the stage. A guard of honor and color party was mounted on the theatre forecourt and were inspected by His Worship. A bouquet was presented to the mayoress by the 3½ year old daughter of one of the staff.

A reception followed the stage presentation in the theatre restaurant where there was an effective exhibition of early 18th century firearms and weapons such as were in use at the time of The Alamo. These were loaned by the licensee of the Alexander Hotel and details of each item were given on a card. A front of house poster drew attention to this display.

Window displays were effected with the Finchley Stores, a hairdressing salon, an electrical store, the regular army recruiting depot and the road safety committee.



This is the foyer display arranged by John Tucker, Odeon, Weymouth, England, in his tie-up with the Heinz Company in a painting contest with the hamper full of goodies donated by Heinz as first prize.

G | STUNTS-BALLY

NUMBER G5

'Twist' Dance Contest Proves Hit

THEATRE: **RKO Keith's**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **Sol Sorkin**

For Paramount's "Hey, Let's Twist" and the dance as hot as a firecracker it was a natural to tie-up with the Fred Astaire Dance Studio and have a "Twist Contest" on the stage opening night with the contest not only sponsored by the dance studio; but also by the top radio station, WOLF, using all their disc jockeys day and night to push the Twist; and, more than that, we tied in with every record and music outlet in town.

As to the dance contest on our stage, the Fred Astaire Dance Studio agreed to run a co-op newspaper ad the day before the picture opened; and to supply the theatre with professional dancers on the night of the contest; supply us with stereo records and record player; and a man to play the records. We made up a special trailer and a special lobby display incorporating special photos of the stars of the film demonstrating the Twist and a plug for the cooperating dance studio. This created a display that attracted thousands of people. It was used in the lobby two weeks before opening; on the sidewalk a week before opening; and in a music store window during the run of the picture.

Radio Station WOLF lent full cooperation urging all disc jockeys to push the contest and supplying four d.j.'s to m.c. various segments of the show.

A $25 Savings Bond went to the top couple; two month's guest tickets was second prize; and one month's guest tickets was third prize. We had 50 couples or 100 contestants.

Displays were set up in windows of seven music stores and we also had displays in Grant's, Kresge's and McCrory's. We furnished the stores with stills, window cards, and one sheets. Special displays were also set up in drug-stores displaying the book, "The Story Of Joey Dee". Even those stores that did not have the book accepted window cards on "Hey, Let's Twist".

The dance studio used two couples on the sidewalk in front of the theatre on opening night. They set up their own record player and took care of all the details; the theatre supplying the special display used on the sidewalk.

In a lobby booth we also sold Joey Dee recordings and novelty hats.

THE NEW 1962 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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INTERVIEW WITH HIGH SCHOOL GIRLS



CARDS IN WANAMAKER STORE



WITH REEVES WETHERILL AT WANAMAKER'S



MORE INTERVIEWS WITH TEEN-AGE GIRLS



WITH DICK CLARK



WITH FRANK FORD

WHEN Frankie Avalon, the popular young singer, who is on the Chancellor label (a Philadelphia outlet) returned to his home town (Philadelphia) to do a publicity campaign in connection with Columbia's "Sail A Crooked Ship" in which he has an important role, Roy Robbins and Stanley-Warner's Publicity Department working with Columbia's Milt Young, set up a schedule that reached maximum coverage.

The first call was on Frank Brookhauser, the popular Evening and Sunday Bulletin columnist, who after interviewing Frankie, turned out a piece of copy which took up almost half a page in the Sunday Bulletin.

While at the Bulletin, Frankie handled a phone interview from San Francisco, which had been set up by Columbia's man in S.F. (Sammy) Siegel. The call was from Al "Jazzbo" Collins, station KGO-TV. During the course of the interview Frankie sang a song, accompanied by accordian music which originated in the San Francisco studio.

Frankie then did a taped show with Ralph Collier, who does a noontime show on WRCV.

An interview with Jerry Gaghan, of the Daily News, and Sam Singer, of the Inquirer, resulted in space in both papers—the Daily News as a daily column, and the Inquirer as a Sunday piece.

A show was taped with Barney Sackett of WIP for his late show broadcast.

An interview was scheduled with the Wanamaker store. Reeves Wetherill of the store, placarded the store with dozens of cards, many using Frankie's picture, displays were set up in the record departments, 3000 autographed photos were distributed (the distribution was advertised by the store) and the appearance was advertised in the Inquirer. Reeves interviewed Frankie in the Wanamaker store before thousands of customers.

Frankie appeared with Dick Clark on the American Band Stand show on WFIL-TV. Clark interviewed Frankie, with plugs for the picture, and Frank sang two songs—one from the picture, and his current hit.

The personable youngster wound up his appearances with a live interview on the Frank Ford show on WPEN. This went on after midnight — with Frankie on for almost an hour.

Almost all of the interviews brought up Frankie's association with the late Ernie Kovacs, who had been a TV personality on one of the Philadelphia stations earlier in his career — the Philadelphia tie-in making it a natural subject for discussion on the local level.

The two day visit resulted in maximum penetration for the showing of "Sail a Crooked Ship" at the Stanton Theatre.

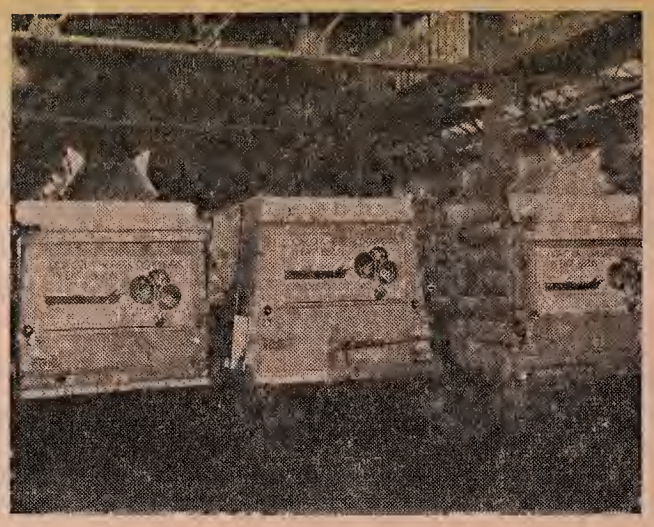
COMPANY ASSISTS

AMERICAN INTERNATIONAL has entered into paperback tie-ups with four of its productions scheduled for release during the next six months. Lancer Paperbacks are doing Poe's Premature Burial; and also Poe's Tales Of Terror. Ace Books are publishing "Survival"; while Fritz Leiber's "Conjure Wife", which is being released as "Burn, Witch, Burn", is being published by Berkley Press. The book companies and A-1 are entering into co-operative merchandising promotions to get the most exploitation value out of the tie-ups. A-1 has also entered into a comic book tieup with Dell Comics on "Poe's Tales Of Terror."

UNIVERSAL is conducting a nation-wide contest through newspapers, radio and department stores in more than 50 cities from coast to coast to find the nation's number one VIP Girl as part of the company's all-out promotional campaign launching the Florida all-state premiere of "Lover Come Back" and its initial key city openings. Winners in each of the cities participating will be taken to Miami for the premiere at the Olympia, Beach, Cables and Shores theatres to participate in the finals. The winner will receive a week's trip to New York while the local winners will be given an opportunity to participate in the local launching of the film upon their return.

MGM has prepared a study kit for use by libraries throughout the U.S. in connection with the release of "How The West Was Won". Aimed primarily at college, high school and grade levels, the kit will include bibliography on the 195 publications used in researching the film, picture-map showing the nation's westward expansion and brown-line stills showing the importance of transportation in development of the nation. Also included in the kit will be library editions of the novel now being adapted by Louis L'Amour from James Webb's screen play.

For Theatre-Tested and Approved
THEATRE FORMS AND SYSTEMS
write to
EXHIBITOR BOOK SHOP!
317 N. Broad St., Phila. 7, Pa.
Actual sample sheets of all "Plus Services" will be sent on written request.



Coca-Cola trucks in San Francisco herald the opening of United Artists' "One, Two, Three" at the New Esquire. James Cagney portrays a Coke executive in the Billy Wilder comedy.

SW Lauds Showmen For Civic Service

WILMINGTON, DEL.—"Good citizenship as practiced by good showmen" headlines a department in the annual report of Stanley Warner Corporation, distributed to stockholders at the recent annual meeting here.

"A sampling of the varied civic activities of Stanley Warner showmen" is provided. "In communities in which we operate theatres they are carrying out the credo of the company: 'A Good Showman is also a Good Citizen.' Such participation of our managers in civic affairs enhances the local stature of Stanley Warner theatres."

Twenty-two showmen are listed. They are:

LEWIS BLACK, Warner, Wilmington — Member, Governor's Committee for physically Handicapped

JOHN J. BROUSSEAU, Delaware, Albany —Vice-President, Delaware Merchants Association

HENRY BURGER, Pittsburgh zone advertising manager—Board of Directors, Golden Triangle Association

R. N. CAMPBELL, Avalon, Washington, D. C.—President, Chevy Chase Business Association

MICHAEL CARDONE, Ritz, Clarksburg—Trustee, Sons of Italy Lodge



G. W. Hart, Gaumont-Finchley, London, England, in a tie-up with the Finchley Road Safety Committee obtained the use of 12 double crown posters by means of the Borough Road safety boards located in the best positions in the town.

1962 EXPLOITATION INDEX

(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

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WALLACE ELLIOTT, Ohio, Lima—Chairman, United Fund

JOSEPH FREEMAN, State, Johnstown—Johnstown Municipal Authority

EDGAR GOTH, Newark zone advertising manager—Board of Directors, Community Council

DONALD HALEY, Beverly Hills, Beverly Hills—Board of Directors, Junior Chamber of Commerce

IRVING HILLMAN, New Haven zone advertising manager — Chairman, Publicity Committee, Heart Association

HARRY KAPLOWITZ, New England film buyer—Board of Directors, B'Nai Jacob Synagogue

ROBERT KENNEDY, Capitol, Chicago—Board of Directors, Auburn Park Chamber of Commerce

W. C. LAND, Silver, Silver Springs — Board of Directors, Board of Trade

BERT LEIGHTON, Warner, Reading—Chairman, Police Athletic Association

PAT NOTARO, West Coast zone manager —Exhibitor Chairman, Los Angeles Community Chest

MILLARD OCHS, Strand, Akron—Mayor's Committee for Downtown Improvement

BENJAMIN SCHWARTZ, Lincoln, Massillon—Board of Education

FRANK SHAFFER, Dixie, Staunton — Chairman, Red Cross Disaster Committee

ALBERT SWETT, district manager, Lynn —Chairman, Development Committee, Chamber of Commerce

JAMES M. TOTMAN, New England zone manager—Board of Directors, New Haven Y.M.C.A.

PAUL WENZEL, Port, Newburyport — Board of Directors, Chamber of Commerce

RICHARD WRIGHT, Ohio district manager — Vice-Chairman, Board of Deacons, First Baptist Church

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Place, Los Angeles 5, Calif.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

NEW EQUIPMENT

WEATHERPROOF MASONITE MARQUEE LETTERS, fit all signs. Black or red, 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). S.O.S., 602 W. 52nd, New York 19.

SUPERSCOPE ANAMORPHIC (Tushinsky) variable lenses, brand new. Less than ¼ original cost. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

THEATRE, brick and steel; for sale or lease; industrial town 20 miles from Pittsburgh; only theatre; 700 seats; fully equipped. McGILLICK COMPANY, 306 North Homewood Avenue, Pittsburgh, Pennsylvania.

DELUXE DRIVE-IN THEATRE FOR SALE. 20 acres, 828 speakers, 400 heaters, all new 1961. CASEY REALTY, 1023 E. Main St., Columbus 5, Ohio.

USED EQUIPMENT

CLOSED U.S. ARMY THEATRES. Complete Booth Equipments projection and sound, from $895.00. S.O.S., 602 W. 52nd, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

PROJECTIONIST AVAILABLE, 28 years experience, union or work open shop, go any place. **JOE OLIVER, 408 S. Fairmont, Amarillo, Texas. Phone DRake 2-4763.** (27)

PROJECTIONIST and Motion Picture Film laboratory technician, 20 years experience, non-union, can manage, do advertising, with very good ideas on how to cut down expenses with the right party. **BOX B27, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANT A DISTRICT MANAGER for your drive-in theatres that will give you results? Experienced in concession field and can show you proven results. Presently employed as District Manager, age 38, 20 years experience. **BOX A27, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

FAMILY SITUATION WANTED: Experienced in all phases of indoor and drive-in theatres. Small town preferred anywhere. Write to: **CLARENCE W. GEORGE, Box 586, Conway, New Hampshire.** (131)

MANAGER OR PROJECTIONIST position desired. 25 year Fomous Players Club. British Columbia, Canada preferred. Asst. member S.M.P.T.E. **D. G. HENDERSON, 159 Bushby St., Victoria, B.C., Canada.** (131)

MANAGER WANTED for John Brown's Civil War Showcase, Harper's Ferry, W. Va. Good pay. Year around. **Apply to CARLTON DUFFUS, 110 N. Adams St., Richmond 20, Va.** (131)

WANT EXPERT PUBLICITY MAN, any age who knows theatre operation, newspaper copy, and management. Must be bondable and give full time for promotion, contests, and coordinations. Minimum salary to start $100 per week. If you are not qualified don't waste your time. Location—southeastern part of Virginia; working hours—unlimited. All replies confidential. Please state full particulars. **BOX A124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: MATURE, SOBER family man as manager for theatre in upper New York State. Must have knowledge of bookkeeping, advertising, concessions, and promotions. State salary and references in first letter. **BOX A131, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

DISTRICT MANAGER, manager, film company exploitation, publicity, advertising, booking. 28 years experience, 42, A.B., Roxy, N.Y.; Cinerama, Phila., Mid-West, West Coast. Doctor for sick houses and sad grosses. Decent salary, relocate. Real showman with top references. **BOX C124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

MANAGER AVAILABLE: Cleveland-Canton, Ohio area. Experienced all phases indoor, drive-in and art theatre operation. Wide experience in both concession and advertising. **BOX B124, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

***Address all correspondence to—* The A-MAN Corner** { Motion Picture Exhibitor 317 North Broad St., Phila. 7, Pa.

YOU NEED "THE AT-A-GLANCE" BOOKKEEPING BOOK

(Plus Service No. 6 of Exhibitor's Theatre Forms and Systems)

Specially designed for your use by a leading theatre specializing C.P.A. firm, this extremely simple system has been constantly revised and improved.

Price: $1.75 per book (sufficient for 52 weeks)

M.P. EXHIBITOR BOOK SHOP

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $5.00 FOR THREE YEARS

Name .....

Title .....

Address .....

Clip and Mail Today to
317 N. Broad St.
Phila. 7, Pa.

THE VIEW IS SO GREAT IT'S MAKING HISTORY AT 2 NEW YORK THEATRES!

ON THE EAST SIDE **SUTTON** ON THE WEST SIDE **DE MILLE**

LIMITED ENGAGEMENT

A VIEW FROM THE BRIDGE opened at the East Side SUTTON THEATRE to one of the best opening days in the history of the house ■ Because we felt that this unique film has appeal beyond the so-called "art" audiences, and because of the tremendous overflow crowds, we decided to play the picture concurrently on the West Side–at Broadway's DeMille Theatre ■ The rest is history in the making. The figures below prove the fantastic pull of "A View From The Bridge"–a motion picture that promises to give the entire industry a red-hot view of success!

SUTTON $23,000

(Biggest non-holiday week in the history of the theatre!)

DEMILLE (3 DAYS) $20,000

(Need we say more?)

"THIS IS A GREAT MOTION PICTURE!"

—Winsten, N. Y. Post

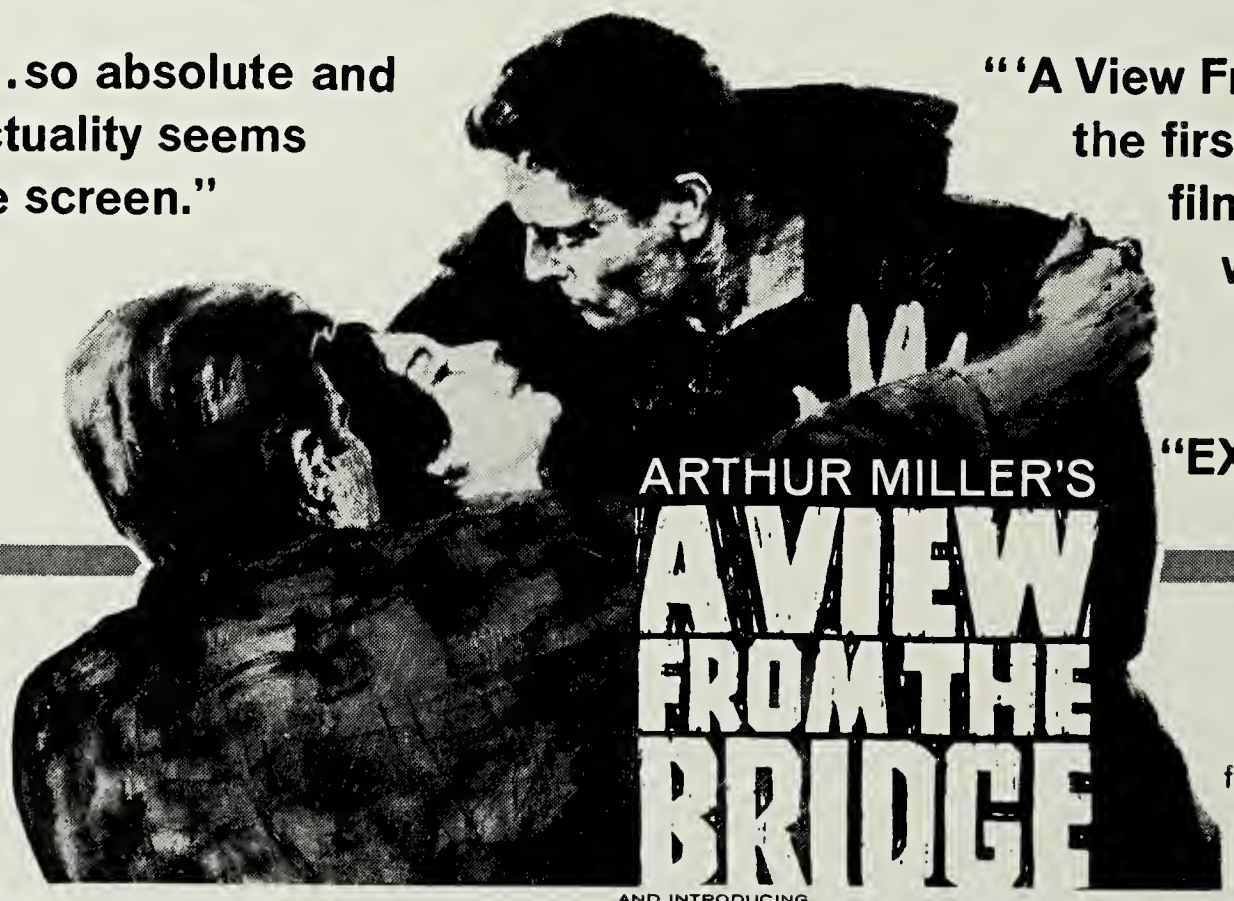
"COMPELLING...so absolute and authentic that actuality seems to pulsate on the screen."

—Crowther, N. Y. Times

"★★★★"

(Highest Rating)

—Dorothy Masters, Daily News



"'A View From The Bridge' is the first strong American film of 1962 and may well remain one of the year's best."

—Beckley, Herald Tribune

"EXTRAORDINARY!"

—Zunser, Cue Magazine

ARTHUR MILLER'S

A VIEW FROM THE BRIDGE

from CONTINENTA

STARRING RAF VALLONE JEAN SOREL MAUREEN STAPLETON MORRIS CARNOVSKY RAYMOND PELLEGRIN AND INTRODUCING CAROL LAWRENCE AS CATHERINE

Directed by SIDNEY LUMET

Screenplay by NORMAN ROSTE
Produced by PAUL GRAET
A CONTINENTAL DISTRIBUTING, INC. RELEAS
AN AFFILIATE OF THE WALTER READE GRO

MOTION PICTURE

EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 14, 1962 Volume 67 Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



"Oscar" Kits Sent By TOA, MPAA

(See Page 8)

Physical Theatre-Extra Profits Dept.

Richard H. Orear, president, Commonwealth Amusement Company, Kansas City, who also heads United Theatre Owners of the Heart of America, recently announced plans for the group's "Show-A-Rama V" convention at the Continental Hotel, Kansas City, on March 6-7-8.

THE "A-B-C" OF ADVERTISING . . .

see editorial—page 5

HE USED
MOST MEN

Metro-Goldwyn-Mayer
presents

PAUL NEWMAN
GERALDINE PAGE

SWEET BIRD OF Y

Based on the Play
by **TENNESSEE WILLIAMS**



CO-STARRING SHIRLEY KNIG

WRITTEN FOR THE
AND DIRE

OVE LIKE
USE MONEY



HERE HE IS RIGHT UP ON TOP OF THE GAUDY WORLD HE SWORE HE'D CONQUER. HE'S GOT A MOVIE CONTRACT IN HIS POCKET, A FISH-TAILED CONVERTIBLE IN THE HOTEL GARAGE AND A DAME IN HIS ROOM PAYIN' FOR THE DRINKS HE'S CHANCE WAYNE WHO USES LOVE LIKE MOST MEN USE MONEY!

TH

Provocative Adult Entertainment

BEGLEY · RIP TORN

in CINEMASCOPE and METROCOLOR MGM

CHARD BROOKS
director of *'CAT ON A HOT TIN ROOF'*

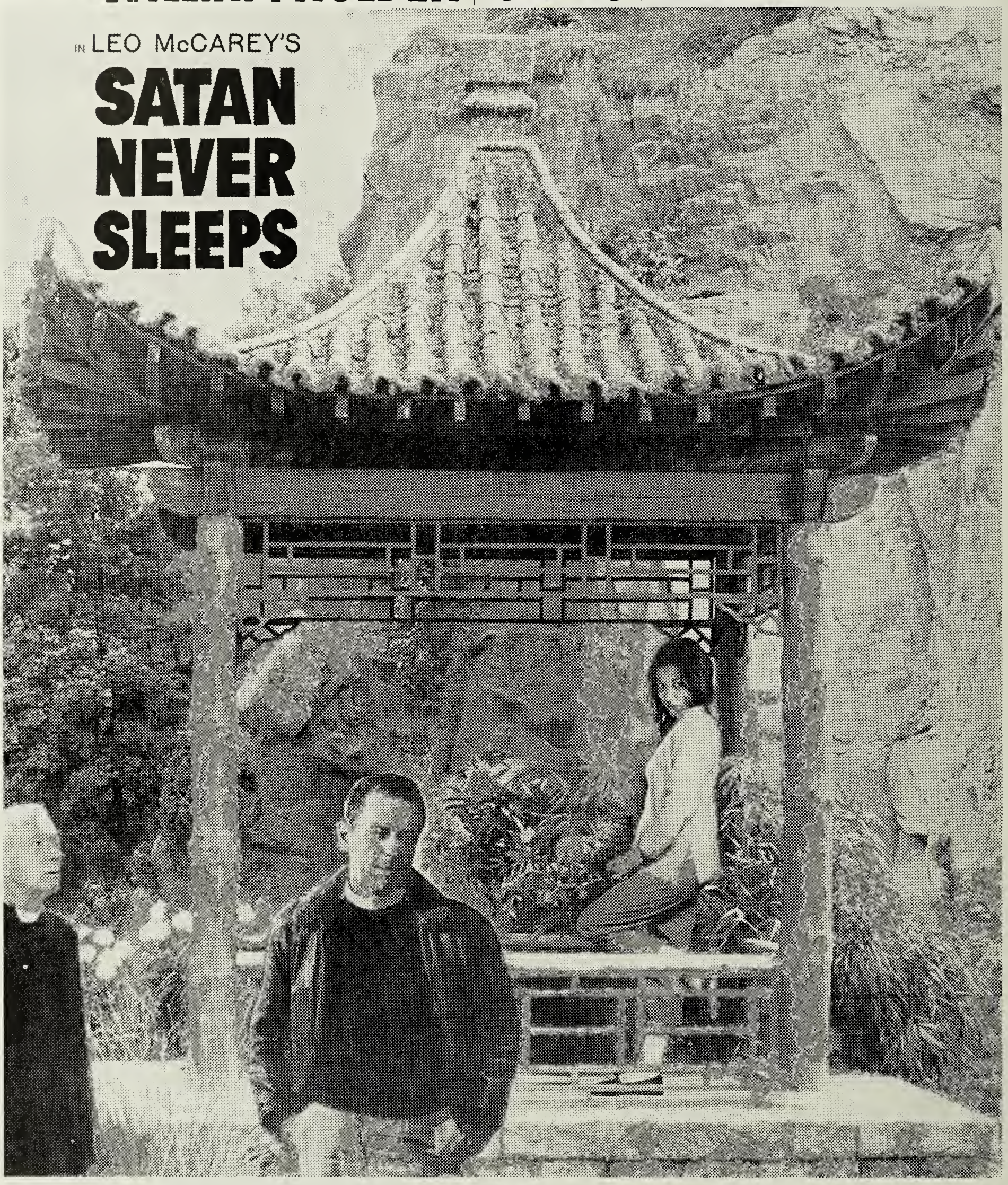
PRODUCED BY **PANDRO S. BERMAN**
producer of *'BUTTERFIELD 8'*

20th Century-Fox presents

WILLIAM HOLDEN | CLIFTON WEBB

IN LEO McCAREY'S

SATAN NEVER SLEEPS



CO-STARRING **FRANCE NUYEN**

Produced and Directed by LEO McCAREY

Screenplay by CLAUDE BINYON and LEO McCAREY

Based on a novel by PEARL S. BUCK

CINEMASCOPE COLOR by DE LUXE

BOOK IT NOW!

One of the big reasons for joining





The Trade Paper Read by Choice—Not by Chance

Faunded in 1918. Published weekly except first issue in Jonuory and first issue in September by Jay Emanuel Publicatians, Incarparated. Publishing Office: 317 Narth Broad Street, Philadelphio 7, Pennsylvanio. New York field affice: 8 East 52nd Street, New Yark 22. West Caast field affice: William M. Schary, 375 S. Crescent Heights Blvd., Los Angeles 48, Colif. Londan Bureau: Jock MacGregor, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel, publisher and generol monager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associote editar; George Frees Nanomaker, feature editar; Mel Konecaff, New Yark editar; Albert J. Martin, advertising manager; Max Codes, business manager. Subscriptians: $2 per year (50 issues); and autside of the United States, Canada, and Pon-Americon countries, $5 per year (50 issues). Speciol rotes far two and three yeors on opplicotian. Secand class postage poid at Philodelphio, Pennsylvonia. Address oll officiol communicatians to the Philodelphio publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 9

FEBRUARY 14, 1962



THE "A-B-C" OF ADVERTISING

WE HAVE COMMENTED several times on this page about the shortsightedness of certain producers and distributors who fail to advertise adequately certain pictures to the trade. Interested readers have been asking the reason for this. After all, they point out, distributors are asking fancy pereentage terms even on these unadvertised features. Why, indeed?

The question is not really a hard one to answer. Thc motion picture industry is not like any other in its advertising methods. Too often, advertising is purchased for all the wrong reasons. The purpose of advertising is first to increase sales, but you would never know that from the actions of some advertising "experts" in this business.

Only in this industry is advertising purchased to 1) ward off a bad review in a publication whose circulation is questionable; 2) respond to the nagging of certain top flight executives; 3) pay off a personal friend; or 4) see your name in print. There are many similar reasons for the persistent inconsistencies in policy, but these should get the idea across.

It is conceded by most industry observers that advertising is an important factor helping to create sales and enthusiasm, but advertising is not a magic wand. Distributors are quick to criticize their customers for not advertising as much as the distributor thinks they should. However, it would seem that same shoe fits other feet as well.

Top flight newspapers and magazincs are members of the Audit Bureau of Circulation. This organization measures and analyzes the circulation of about 2,800 member publications throughout the United States, providing an important service for would-be advertisers. Only three publications in thc motion picture field are members of ABC, and MOTION PICTURE EXHIBITOR is one of them.

ABC gives the advertiser facts on paid circulation, a pretty good measuring rod for readership. The organization is like an independent bank examiner with no bosses and an allegianee only to the faets.

Advertising is wisely placed if the money spent for it is based on facts. This is true whether that money is being spent by distributor or exhibitor. Why should anyone buy a "pig in a poke" when the truc situation can bc discovered with rclative case? Could it be that fear is the reason?

It is interesting to note that eligibility for membership in ABC is based on a ruling which provides that at least 70 per cent of a publication's total circulation must qualify as "paid"; provisional membership is available to publieations with 50 per cent paid circulation if the publisher agrees to reach the 70 per cent figure within thrce years.

ABC is a non-profit organization scrvicing more than 800 top flight advertisers and 300 advertising agencies. They are a storehouse of factual data, but the motion picture industry, for one, appears willing to ignore such facts.

Yet distributors all use the serviccs of Sargoy and Stein to check theatre rcceipts in an effort to ascertain "facts." And these same gentlemen have becn heard on numerous occasions to complain that there are too many trade papers in the motion picture ficld.

Some people, it would secm, arc like the circus calliope. They make the most noisc, but always bring up the rcar. To those who are acting on outdated principles, may we respectfully suggest, "The man who never changes his opinion never corrects any of his mistakes."

SHALL WE BOOST ADMISSION PRICES?

ONE PROBLEM that exhibitors everywhere face is thc ticklish question of whether or not to raise prices for a better than average picture. One exhibitor writes us about an cxperiencc that adds a new and more confusing dimension to the situation. He says his customers "wcre surprised because the admission price was not raised on a certain motion picture." In fact, he adds, the public seemed disappointed.

This poses an interesting question. Does the admission price have a psychological effect on the movie patron? To phrase it another way, does the picture played at regular boxoffice prices lose prestige in the flexiblc entertainment marketplace?

The picture in question was a very good one, but there were no top star names featured. With clearances being reduced, and the same picture playing as part of a double feature at theatres following just a few days later, doesn't the first-run exhibitor facc the danger of alienating his customers by raising admission for his single feature showing?

This is a question that has been debated in industry circles for some time. Like most complex questions there are no simple answers. MOTION PICTURE EXHIBITOR would like to throw its pages open for subscriber views for or against a flexible admission scale dependent on the worth of the picture being shown. What are your views?

This industry would be in sorry shape if most of us would say and do nothing. Stand up and be counted. Your views could well guide others constructively.

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES

FILM FAMILY ALBUM

Arrival

Mrs. Evelyn Goodavage, formerly **Max E. Youngstein**'s secretary, gave birth to a seven and one half pound girl, **Maria Diane**, at Flower and Fifth Avenue Hospital, New York City.

Obituaries

Pat Casey, 87, died in Hollywood while on a vacation and business trip. An industry pioneer, he headed the studio labor relations committee of the MPAA for a number of years. He started as a theatre manager in Springfield, Mass., and later had his own vaudeville booking agency, and then joined Keith-Albee as a booking executive.

Louis N. Goldsmith, 69, secretary and treasurer, A. R. Boyd Enterprises, Philadelphia, died last fortnight. An associate of Boyd for over 35 years, he was a member of Variety Club, Tent 13. In his early days he was interested in sports. He is survived by his wife and daughter.

Michael D. S. Riccio, 83, retired Jamestown, N. Y., and Lackawanna businessman and at one time operator of the Colonial, Jamestown, died in Meyer Memorial Hospital. A native of Italy, he came to this country in 1911. He is survived by his wife, two sons, two brothers, and a sister.

Marie J. Westergren, wife of **Gerald M. Westergren**, general manager, Basil Theatres in Buffalo, N.Y., passed away in her home there last fortnight. Services were held in St. Vincent de Paul Church and interment was in Forest Lawn Cemetery.

Carey Wilson, 72, for many years associated with MGM as one of Hollywood's most distinguished writers and producers, died in Hollywood. He is survived by his widow, his son, **Anthony**, a producer at 20th Century-Fox studios, and a daughter.

NAACP Threatens Suit To Integrate Theatre

DURHAM, N. C.—Spokesman for the NAACP appeared before the City Council and threatened it with a law suit unless it immediately orders racial integration of the Carolina, which is operated in a city-owned building. The Council took no action.

The spokesman, Ralph Luker, representing the Durham Youth and College Chapters of the NAACP, chided the Council for taking no action on a recent recommendation of the Mayor's' Human Relations Committee that segregation be ended at the Carolina, and said if the Council continues to refuse to act "this will force us into other tactics."

Mayor E. J. Evans told Luker, who said he was a former graduate student at Duke University but is not enrolled there now, that the City Council never has received the report of the Human Relations Committee other than reading accounts of it in the newspapers.

He said there is "doubt if the city can legally force integration on a particular business."

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 12

NT&T Income Rises; Cinemiracle Sale Aids

BEVERLY HILLS, CALIF.—Net income of National Theatres and Television, Inc., for the first quarter ended Dec. 26, 1961, was $332,390, or 14 cents per share, which included $411,270 from the sale of the company's widescreen Cinemiracle process and the Cinemiracle motion picture, "Windjammer," it was announced by Eugene V. Klein, president.

This compared with a loss of $114,574, or four cents a share, for the first quarter of the preceding fiscal year.

Motion picture theatre attendance is traditionally at a low ebb during the first quarter, Klein said, due to the withholding of new pictures until the Christmas holidays and the month-long pre-Christmas shopping period.

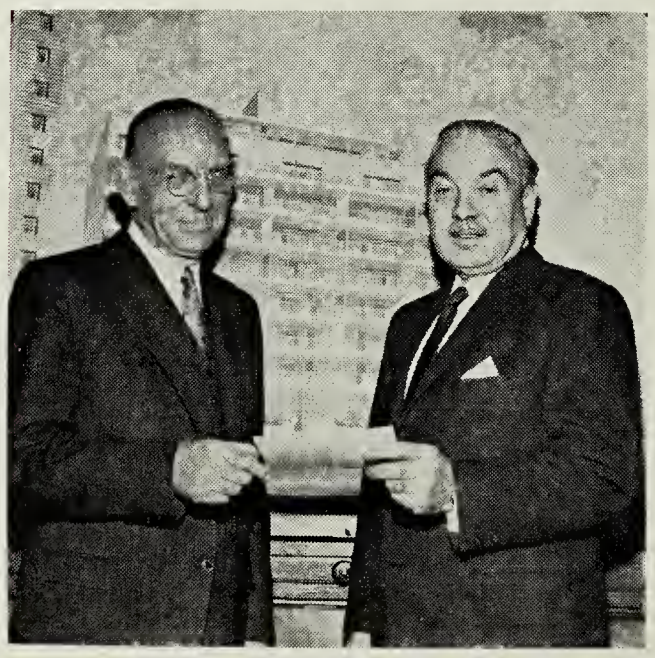
Excluding the special item, National had a net loss of $29,000 for the period, but this was considerably less than the loss for the comparable period of last year, Klein said. With the exclusion of net gains from dispositions of theatres and real estate from both periods, the improvement was $137,000.

Kramer Joins Cinerama

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced that Sidney Kramer will join Cinerama, Inc., as foreign sales manager working directly under Kranze.

Kramer is widely experienced in both foreign and domestic distribution, having entered the motion picture industry in 1929 with RKO Radio Pictures.

Kramer was foreign sales manager for that company from 1954 to 1959, after which he was with National Telefilm Associates, Inc., as their vice-president in charge of foreign distribution.



Albert A. List, right, president, Glen Alden Corporation, recently announced to Joseph Klingenstein that the Albert A. List Foundation had made a grant of $1,000,000 to Mount Sinai Hospital, New York City. The donation was made through the Building Fund of the Federation of Jewish Philanthropies of New York.

BROADWAY GROSSES

New Pix Add Excitement

NEW YORK—Several openings boosted grosses in the Broadway first-runs last week.

"TENDER IS THE NIGHT" (20th-Fox). Paramount reported $20,000 for the fourth week.

"LOVER COME BACK" (U-I). Radio City Music Hall, with stage show, garnered $106,000 on Thursday through Sunday, with the opening week sure to top $170,000.

"SERGEANTS THREE" (United Artists). Capitol could reach $95,000 on its opening week.

"KING OF KINGS" (MGM). Loew's State claimed $22,000 for the 18th week.

"EL CID" (Allied Artists). Warner did $31,000 on the ninth week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille reported $25,000 for the third session.

"THE LIGHT IN THE PIAZZA" (MGM). Victoria anticipated the first week at $27,500.

"ONE-TWO-THREE" (United Artists). Astor expected the eighth week to reach $24,000.

"VICTIM" (Pathe-America). Forum announced that the opening week was $18,000.

"SAIL A CROOKED SHIP" (Columbia). Criterion did $12,000 on the second week.

"WEST SIDE STORY" (United Artists). Rivoli did $42,000 on the 17th road show week.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace claimed $38,000 for the eighth road show week.

Boston Exhibs Adopt COMPO Merchandising Plan

BOSTON—New England exhibitors voted at a meeting in the Variety Club rooms at the Statler Hilton Hotel to adopt the COMPO Merchandising Plan.

The meeting was attended by 50 exhibitors representing all of the leading circuits and independent exhibition interests and branch managers from nearly all of the major exchanges. Edward Lider, who presided, was authorized to form an Exhibitors Executive Committee which would have charge of the operation of the Merchandising Plan and select pictures to be shown under that plan.

The plan itself was explained by Alec Moss, who organized the COMPO campaigns in the Pittsburgh and Cincinnati exchange areas; Jeff Livingston, executive co-ordinator of sales and advertising for Universal Pictures, who spoke for the general sales managers and the advertising and publicity directors committees of the MPAA, and Charles E. McCarthy, executive vice-president of COMPO. Sam Pinanski, member of the COMPO governing committee, explained that the meeting was held at the request of a group of exhibitors who were interested in the plan's operation.

Lider said that he expected to have the committee organized in the very near future. Moss will act as COMPO's co-ordinator of the campaign after the first picture has been chosen for the plan's operation.

A space spoof that will send the U.S.A. into an Orbit of Laughter!



Walt Disney's MOON PILOT

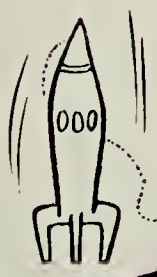
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Co-starring BOB SWEENEY - KENT SMITH Guest Star TOMMY KIRK

Screenplay by MAURICE TOMBRAGEL — Based on the story MOON PILOT by ROBERT BUCKNER — Co-Producer BILL ANDERSON — Associate Producer RON MILLER — Directed by JAMES NEILSON

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TOA, MPAA Cooperate On Oscar Kit

Aim At Full Support Of ABC-TV April 9 Show By Exhibitors; To Distribute In March

NEW YORK—For the second successive year, the Motion Picture Association of America and the Theatre Owners of America jointly announced that they will undertake the preparation and distribution of advertising, exploitation, and promotional kits enabling the nation's theatres to assist in the promotion of the 34th annual "Oscar" Awards of the Academy of Motion Picture Arts and Sciences. This year's Academy Awards will take place on Monday evening, April 9.

Eric Johnston, MPAA president, and John H. Stembler, TOA president, disclosed that the two organizations had voluntarily agreed to undertake the preparation and distribution of the kits in order to insure that theatres again will have the tools with which to build public interest in the show.

The kits, which will contain a 50-second screen trailer, a 30 x 40 lobby set piece, an eight-page press book, ad mats, and other material, will be in the field in early March. They will be priced at $3 each, a figure that will be less than actual cost.

The project is being undertaken with the approval of the Academy, and with the full cooperation of American Broadcasting-Paramount Theatres, whose ABC television and radio network will carry the "Oscar-cast" program.

The kit project was initiated last year by TOA, after it had established joint liaison committees with the Academy. The MPAA, through its Advertising and Publicity Directors Committee, and its Sales Managers Committee, enthusiastically accepted TOA's request for cooperation, and the joint project was undertaken.

Last year nearly 4,000 kits were purchased by the nation's theatres. MPAA and TOA expect even more will participate this year.

In a joint statement, Johnston and Stembler said, "We are tremendously pleased with the prompt, cordial, and willing response to this project. We are pleased to support an activity as important to our industry as the Academy Show. We appreciate the full cooperation being extended by the ABC network. This is literally the biggest single public relations event for our industry, and it is gratifying to witness production, distribution, and exhibition working hand-in-hand to help build the greatest possible audience for the 'Oscar' event."

TOA, the MPAA's Advertising and Publicity Directors Committee, headed by Charles Levy of Buena Vista, and the Academy, will supply the manpower for the preparation of the kits. It is also expected that the Sales Managers Committee, headed by Jerome Pickman of Paramount Pictures, will again use the sales forces of their exchange centers all over the United States to solicit exhibitor participation.

Sandy Black, representing Harshe-Rotman & Druck, Inc., the Academy's public relations counsel in the east; Jerry Zigmond, AB-PT coordinator for the theatres in the telecast; Joseph Alterman and Al Floersheimer of TOA; and Fred Goldberg, Richard Lederer, and Taylor Mills, representing MPAA, worked last week in settling plans for the preparation and distribution of the kits.

TOA and MPAA said that Harry K. McWilliams, industry publicist, had been retained to coordinate the production and distribution of kits. He has handled this job for the past three years.

The method of distributing the kits will be announced shortly. It is planned to utilize the informational media of TOA, to reactivate the field promotional organization of the Advertising and Publicity Directors Committee, to enlist the help of film salesmen in the field, and to request the assistance of the industry's trade press to get kit information and order forms into the hands of the nation's exhibitors.

Stembler declared that while the promotional project was initiated by TOA, it was TOA's desire that every exhibitor, regardless of whether he is a TOA member, or belongs to another trade association, would make use of the kits. "Maximum support of the 'Oscar' Show," he said, "is in the best interests of our industry, and we hope that every exhibitor will participate in this effort. The greater the exhibitor support, the greater will be the impact of the 'Oscarcast' upon the American public."

AB-PT, headed by Leonard Goldenson, with its own theatre interests in addition to its radio and television network, has pledged full cooperation with the TOA-MPAA effort.

Federal Court Approves Two NT&T Acquisitions

BEVERLY HILLS—National Theatres has received Federal Court approval to build a 900-seat conventional theatre in the Conejo Valley Shopping Center in Thousand Oaks, Calif., and to acquire the Alvarado Drive-In in La Mesa, near San Diego, Calif., it is announced by Eugene V. Klein, president of National Theatres and Television, Inc., parent company.

Plans for construction of the indoor house are being drawn, and work will proceed immediately following acceptance of bids.

The drive-in is being acquired on a long term lease from J. D. Poynter, Herbert T. Long, and Walter G. Long.

TOA-SPG Meetings Resume

NEW YORK—The Screen Producers Guild and TOA were to resume their meetings here yesterday (Feb. 13). Julian Blaustein, first vice-president of the Screen Producers Guild, and chairman of the SPG liaison committee, will head the delegation of producers coming east. TOA will be represented by Albert M. Pickus, chairman of the SPG liaison committee, president John Stembler, George Kerasotes, E. D. Martin, Harry Mandel, Sidney Markley, Laurence Tisch, and E. LaMar Sarra.

It is expected that the principle subject on the agenda will be "more product."

Goldsmith Joins AIP

HOLLYWOOD—Keith Goldsmith has been appointed foreign administrative manager for American International Pictures Export Corporation, it was announced by Samuel L. Seidelman, vice-president of foreign distribution for AIP.

Goldsmith formerly was associated with Allied Artists International Corporation for seven years.

Balaban Optimistic On Paramount Slate

HOLLYWOOD—Barney Balaban, president of Paramount Pictures Corporation, sounded an encouraging note at the conclusion of studio meetings of company exectuives Adolph Zukor, Paul Raibouran, Jack Karp, Martin Rackin, Y. Frank Freeman, and James Richardson.

The optimism stemmed from results of the company's expanded production program which includes eight completed features ready for release and in final stages of editing; seven additional pictures shooting or importantly cast and ready to go before the cameras, in addition to several projects approved by the executive group during the course of these meetings.

Completed films include "The Counterfeit Traitor," starring William Holden and Lilli Palmer; "The Man Who Shot Liberty Valance," starring John Wayne and James Stewart; "Escape From Zahrain,"' starring Yul Brunner and Sal Mineo; "Hell Is For Heroes," starring Steve McQueen and Bobby Darin; "Hatari!," starring John Wayne and Red Buttons; "My Geisha," starring Shirley MacLaine and Yves Montand; "The Pigeon That Took Rome," starring Charlton Heston and Elsa Martinelli; and "'A Girl Named Tamiko," 'starring Laurence Harvey and France Nuyen.

Shooting or cast and ready for production are: "Who's Got The Action?," starring Dean Martin and Lana Turner; "It's Only Money," starring Jerry Lewis; "My Six Loves," starring Debbie Reynolds; "Gumbo Ya-Ya," starring Elvis Presley; "Wild Desire," starring Paul Newman; "Together in Paris," starring William Holden and Audrey Hepburn; and "Come Blow Your Horn," starring Frank Sinatra.

Balaban expressed his continued confidence, calling attention to Paramount's future production plans.

Studio executives also outlined production plans for the next calendar year, all of which were approved in concept as to story and contemplated casting.

During the west coast visit of the home office group, preliminary meetings were held with the firm of industrial engineers who were engaged to survey the company's production arm. The purpose of the survey is to seek methods whereby Paramount can effect greater and more efficient use from its existing personnel and facilities to meet the peaks and valleys of production.

Sykes Joins Ark. Circuit

HELENA, ARK—Jack Sykes will assume the management of Helena Theatres here, effective Feb. 15, replacing Tom Wolf, who has resigned, it was announced by Jack D. Braunagel, head of Jay D. Bee Amusement Company, who operate Helena Theatres. Sykes will be manager of the Paramount, Malco, and the Airvue Drive-In.

Sykes comes to Helena with experience in theatres for the Cinema Circuit of New York and theatres in California. The past four years he has specialized in publicity work for name acts and night clubs in Las Vegas. His wife and daughter will move to Helena, Ark., with him at the same time. He is a talented organist and will feature many special events on the stage at the theatres in Helena.

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W. CARTLIDGE,
ASSISTANT MANAGING DIRECTOR

30-31, GOLDEN SQUARE
LONDON, W.1.

MANAGING DIRECTOR'S OFFICE

Dear Lou,

The big expectations we all had for "THE YOUNG ONES" have been realised in full measure, and I am delighted to tell you that the film has broken every record for the ABC Circuit on the first week of its London general release.

This news, following as it does the fact that "THE YOUNG ONES" has been held over for extended runs in no less than 45 pre-release situations throughout the country, indicates that we are likely to establish a new all-time high gross for the United Kingdom.

When it is appreciated that all this has been accomplished despite some of the worst weather for years, the results must be regarded as outstanding in every way.

Congratulations and sincerest regards,

Yours sincerely,

Jack

D.J. GOODLATTE

L. Lewis, Esq.,
Warner-Pathe Distributors Ltd.,
Warner-Pathe House,
Wardour Street,
London, W.1.

2nd February, 1962.

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Pathe's "Intruder" Denied Seal; PCA Favoritism To Majors Charged

HOLLYWOOD—"The Intruder," independently-produced social drama by Gene and Roger Corman for Pathe-America release, has been refused a Johnston Office Code Seal.

Based on a recent best-seller of the same name by Charles Beaumont, dealing with the rise of a rabble-rousing white supremacist in the deep south and paralleling actual happenings in a southern town, "The Intruder" is the most ambitious of the Cormans' long list of film productions.

"We will appeal the verdict of the MPAA Hollywood Code office," Roger Corman stated, "although we anticipate no change of its decision.

"Our picture is a major effort by any yardstick. Pathe-America plan to give it a major studio campaign, because they believe it is an important picture. Last month Eric Johnston, president of the MPPA, speaking before a gathering in Hartford, Conn., urged the industry to 'show courage.' 'Maybe,' he said, 'just maybe, it's time to exercise more courage and more conviction. Surely, integrity is the only permanent cure—the only enduring way we can best serve our public and our medium.' And Johnston ended his talk by stating, 'The thinking American usually is to be found in the forefront of the battle for freedom of expression, but has taken little part in our fight.'

"Since we accept Johnston's challenge to show courage, we hope to bring our story to the public. "The Intruder" is suffering the same treatment accorded many producers. We think this is unjust. We have collected an impressive list of quotations from nationally known leaders in government, in the field of social sciences, in integration work, in responsible positions on a national, state, and municipal level who agree with us that 'The Intruder' deserves the widest possible audience for what it says and for the good it can do. We have a sense of public responsibility which is not paralleled by the Production Code decision.

" 'The Intruder' " according to a letter from Geoffrey Shurdock, Code administrator, was refused a seal on three counts. The primary reason given by Shurlock was the use of the word 'nigger.' The word, which we deplore in common usage, was spoken in a setting and by men and women to whom the word is customary. This was not injected into the picture for sensationalism.

"We do not quarrel with the Code's demand for good taste in film usage of such words. Our quarrel is with a unilateral definition of which producers use such words correctly and which producers are in violation. The independent producers, most often.

"The other two counts are minor, having to do with partial disrobement of a woman and excessive violence. We have already told Shurlock that particular scenes are not as germane to the film as is the language to which he objects. Had he given us approval on the language, we would have deleted the other two minor objectionable sequences from the film.

"We will appeal to the board, following the customary procedure of the Authority. Pathe-America feels this appeal is futile, but we will follow through on the mechanics called for.

"We would like to point out that Stanley Kramer used the word which has been termed offensive in his "Home Of The Brave." Here again, Kramer used the word in the correct context, and he fought the battle, winning finally. We will do the same."

Budd Rogers, Pathe America sales manager, and an executive in the industry for the last 30 years, said, "I am fully acquainted with the reactions of both the public and exhibitor to motion pictures that say something out of the ordinary. 'The Intruder' is a film that, in my opinion, is in the highest tradition of the motion picture industry in purpose, in conception, and in execution. In my capacity with the distributing company I will be proud to be part of an organization that is presenting this picture to the world."

Paul Connelly, Pathe Laboratories, said, "Pathe America is not one of the large motion picture distributors, although our record has been an excellent one in that we have submitted every picture to the Code authority for review. I am convinced that there would be no objection from the Code authority to the film if one of the four or five member organizations of the MPAA were presenting the picture. There cannot be two sets of rules, one for the large distributor and the other for the smaller business entity. The dialogue or the action in a motion picture does not change because Pathe-America releases the picture rather than one of the member companies. If the Code authority is to retain the respect of the public, it must be objective in its standards."

Md. Allied Commends Fox, MGM Reissue Plan

BALTIMORE, MD.—The Allied Motion Picture Theatre Owners of Maryland have advised Joseph R. Vogel, president, MGM and Spyros P. Skouras, president, 20th Century-Fox, that "the directors and members of the association wish to congratulate and commend you and your company for your unusual foresight and thoughtful planning in the reissuing of some of your very fine pictures affording the alert exhibitors nationally to fortify their much depleted demands for good pictures. This will not only reactivate lost movie fans; but will also stimulate the loyal patrons and help to overcome the void created by the unorthodox order of releases.

"We are confident that this method of re-distribution will far exceed the returns from any other outlet, in addition to protecting the industry in which we are so vitally interested.

"You may feel assured that we here will render whatever assistance we can to make this venture profitable to both your company and the exhibitor."

Fox Records To Expand

NEW YORK—Spyros P. Skouras, chairman of the board of 20th-Fox Records, announced that a major expansion program for the record company will take effect immediately. This will include the signing of additional name artists, release of major soundtrack and original cast albums, new A & R personnel, and a new global distribution policy.

Henry Onorati, president, and Lou Del Guercio, vice-president, have resigned. The names of their successors will be announced shortly.

Research Show Set At Show-A-Rama Meet

KANSAS CITY—Show-A-Rama V, which will be presented by The United Theatre Owners of the Heart of America, at the Continental Hotel, March 6-7-8, will explore many things a bit new for exhibitors. A special team, consisting of Dr. Herbert True and Fred Klemp, research team which specializes in developing ideas and introducing research that will help industries meet the competition of the sixties, will unveil strategies and ideas that will help businessmen increase their sales and income. The presentation has been designed specifically for the motion picture exhibitor: It consists of music, songs, slides, and a special study of motivations and influences which will make people buy.

Following the opening luncheon, which will be keynoted by Spyros Skouras, 20th-Fox president, the team will go into action for the balance of the afternoon.

Another highlight of the three-day session will be an exploration of product being released between March and May. Ten pictures have been selected for special analysis by leading exhibitors and publicity men in a forum. The pictures selected are "Moon Pilot," "The Notorious Landlady," "The Horizontal Lieutenant," "The Man Who Shot Libery Valance," "State Fair," "Follow That Dream," "Lover Come Back," "Merrills' Marauders," "Burn, Witch, Burn," and "El Cid."

Fred Souttar, president, Fox Midwest Theaters, will be master of ceremonies for this half-day session. Exhibitors and publicity men will present the special ideas and angles that should be used in exploiting and publicizing the pictures. They are Joe Vleck, publicity director, Fox Intermountain Theatres, Denver; Larry Day, publicity director, Central States Theatres, Des Moines; Shelby Bourne, managing director, Commonwealth Theatres, Columbia; "Woody" Barritt, Barritt-McClure Theatres, Wichita; Willis Shafer, managing director, Fox, Hutchinson; George Hunter, managing director, Fox Theatres, Springfield; Martin Stone, Mercury Advertising, Kansas City; Dan Meyers, director of publicity, Dickinson Theatres, Kansas City; Eddie Forester, director of publicity, Frontier Theatres, Inc., Dallas; Bob Goodfriend, managing director, Capri, Kansas City.

Kreisler To Europe For Fair

NEW YORK—B. B. Kreisler, president of International Film Associates Corporation, left for England, France, Italy, and Spain to confer with government film, cultural, and commerce officials regarding the signing of agreements for participation and rental of exhibition space in the planned International Film Fair and Exposition at the coming New York World's Fair.

Last fall, Kreisler met with ministers and officials of the leading film producing countries in Europe and received their endorsement of his International Film Fair project.

No "Pity" for Theatre!

WILMINGTON, DEL.—The trade had a chuckle over the following item in Tom Malone's Wilmington Morning News column:

"The Morning News last week carried a picture of the Ritz Theatre, with the note that it was to be torn down to make room for the freeway. The only people to notice the marquee carrying the name of the movie showing when the photo was taken were Jim Olwell and Bud Wright of the News-Journal advertising department. The title: 'Town Without Pity.' "

"How I Would Sell . . .

A MAJORITY OF ONE

Happy WB Show For The Family Has Name Appeal

An Exclusive **SHOWMANALYSIS** Prepared by—

RICHARD L. HARRISON, Advertising Manager
J. F. Theatres, Baltimore, Md.



ABOUT THE AUTHOR • Richard Harrison, advertising manager for the J. F. Theatres in Baltimore, is 30 years old and a native Baltimorean. He has a Bachelor of Fine Arts Degree in Art Education from the Maryland Institute and two years of graduate work in Audio-Visual Education at the Institute and Johns-Hopkins. The theatre bug hit him while he was teaching school and doing the newspaper layouts and pasteup for the two J. F. Theatres in Baltimore. Eight years later he is still laying out and pasting up . . . along with the other chores of an advertising manager; but with four downtown theatres and a double handful of neighborhood houses it has become a full time job. He has a lovely wife and three youngsters—two of whom frequently arrive at school with a movie plug pinned to their shirts.

If there ever was a film loaded with advertising and exploitation possibilities, "A MAJORITY OF ONE" is IT . . . with a capital IT. In Baltimore, we are presenting "Majority" at our deluxe 600 seat Charles Theatre, and with a little luck I could be writing another "Showmanalysis" 12 months from now on how to kick off a second year campaign for the same film.

The Charles is situated on the perimeter of the downtown area and has little foot traffie past its door. However, it fronts on a main traffic vein carrying four lanes of home coming autos. It is a block beyond a new belt-way entrance, but its marquee is hidden from that point by another sign.

In order to reach this stream of home coming auto traffic, we are filling a 12'x15' polyethylene pouch, lettered on each side with title, credits, and start date, with 200 helium filled balloons. This huge and colorful display is to be tethered to the top of the marquee, flying free above the competing signs. Naturally, it will be spotlighted at night.



STARS Rosalind Russell and Alec Guinness provide peg for a host of photo features and other exploitation tieins.

However, the extra feature of this display is the merchandise tie-in we are working with it. In exchange for newspaper mention and radio tag copy, Roberts Jewelers are furnishing certificates redeemable for two diamond rings and three wrist watches, which we are placing inside five of the balloons in the pouch. The remaining balloons each will contain a movie pass or, a certificate good for a sound track record from "A MAJORITY OF ONE."

Each of the pre-opening ads and radio spots are to be tagged with the following copy:

"Watch the sky on Feb. 21 for a 'Majority of One' Treasure Balloon. It may contain a diamond ring or a wrist watch from Roberts Jewelers or a sound track album or a pass to see 'A Majority of One.' 200 wonderful prizes in all."

At peak traffic time on Feb. 22, Miss Claire Beech, pretty and popular personality on WJZ-TV, and Baltimore's repre-



announcement (utilizing the provocative Cut 1 on the SUSKI spot transcription) on our two automatic telephone answering devices. The phone number is teased in the newspaper in the same manner as the opening date blurb. This number receives over 1000 phone calls per day, or an expected total of more than 23,000 individual phone calls. We've found from past experience that the phone number is passed from one person to another like wild fire, particularly among the 'teenagers. This market is the one which we feel requires that "extra push," particularly for "A MAJORITY OF ONE."

Utilizing the special mat shown on page 10 of the pressbook, we are making up 500 table tents for use at a local oriental restaurant within five blocks of the theatre. As an extra gimmick, which we will repeat as an holdover ad, several weeks after opening, we are adding a headline in Japanese characters with the following instructions:

"*Bring this ad and the correct translation of the headline*

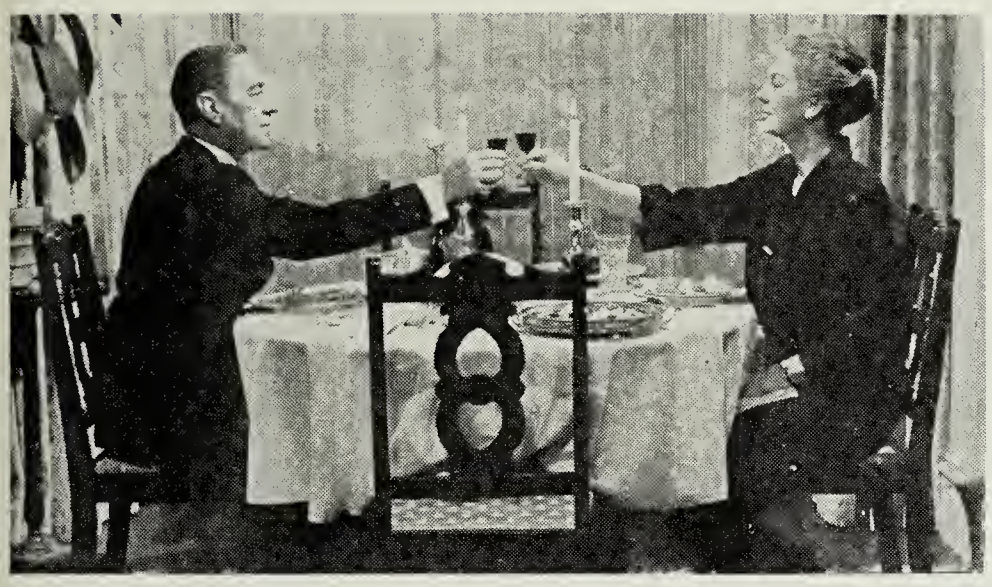
ABOVE, copy on table tent provides tiein with restaurant. BELOW, a jingle contest with top prize of a cruise to spots seen in the film should draw considerable public attention and response. RIGHT, three-sheet provides material for a colorful theatre lobby display.





sentative to the "Majority" Academy Award Premiere held in Hollywood in December of last year, will release the 200 prize filled balloons to float over the Baltimore area. The television film coverage and news pictures should provide a number of valuable extra publicity breaks for the film as well as an exciting, talk provoking stunt.

Beginning a month and a half in advance of the opening day, the current feature runner ads carried announcement blurbs. Beginning four weeks previous to opening day and running on alternate weeks, we are carrying a one minute





ABOVE, a still from the picture showing the friendly meeting of east (Guinness) and west (Russell) that provides much of the heartwarming humor in the film. Also seen is the teaser ad (note question marks) that offers patrons a chance to hear Roz Russell on the phone. BELOW, one of the colorful ads.

to the Charles theatre, anytime Monday thru Thursday, and receive one free admission with one paid adult admission."

Baltimore has a large and affluent Jewish population centered in the N.W. suburbs. As an extra means of reaching this avid movie-going audience, we are posting the shopping area in that section with 150 standard window cards sniped as followed:

Grösse Lachter . . . Starts Feb. 14 . . . Charles theatre"

We also plan to take an ad in the Jewish weekly and three spots on the Hebrew language radio show on WCBM. Fortunately, we operate a theatre in that neighborhood, and we plan to cross-plug the regular trailer there.

Our radio budget on "Majority" is not large, and even though the regular ET's supplied contain some fine material (one cut as mentioned previously is particularly adaptable to our phone gimmick), we are modifying our spots as suggested by Warners, and producing them locally.

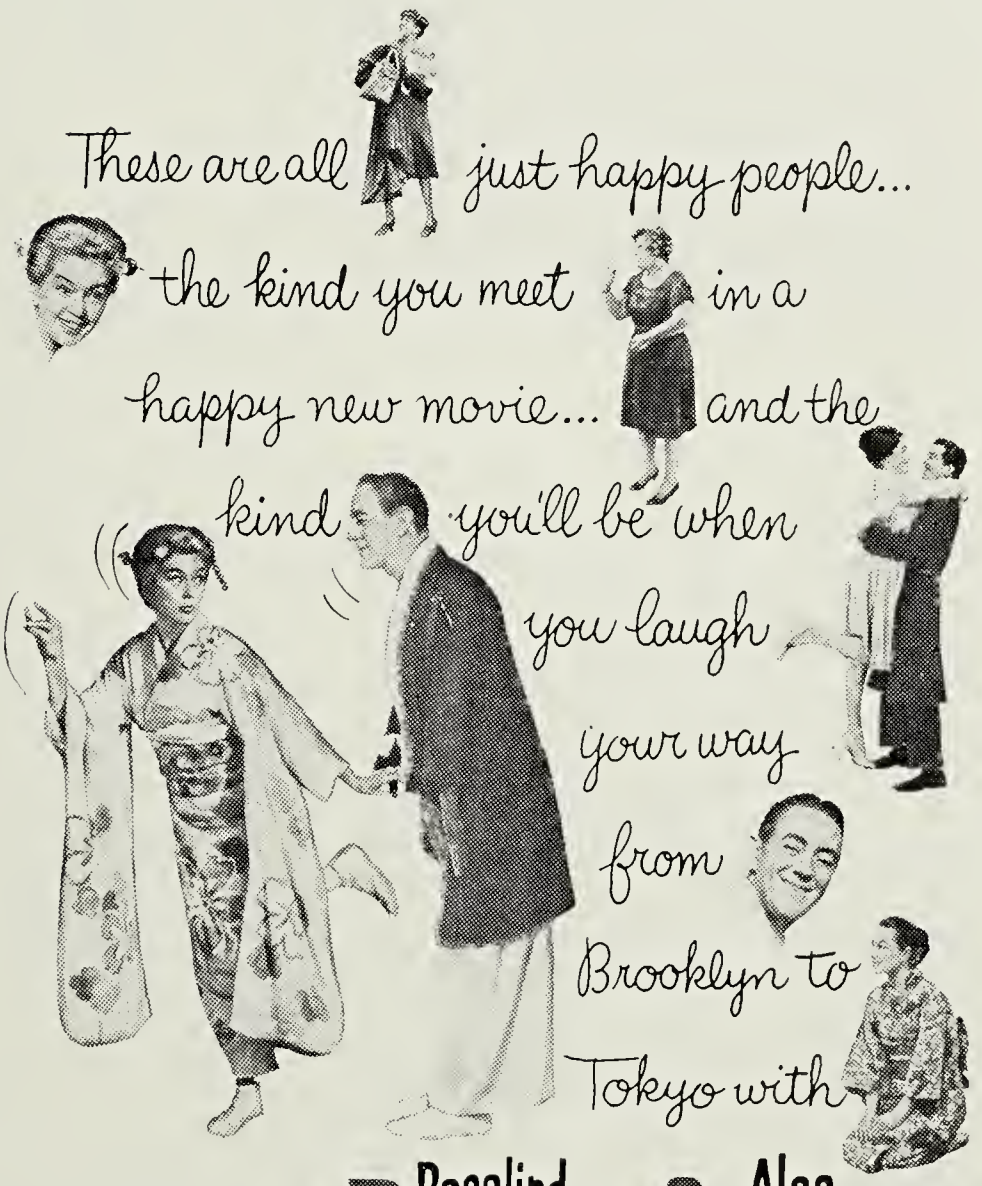
For maximum effectiveness, we are tying in with station WCBM in jointly sponsoring the excellent six week Orient Cruise Contest . . . with a local twist. Plugging Roberts Jewelers again, we are giving a set of matched luggage to our local top jingle writer along with several smaller prizes for runner ups. WCBM, as local co-sponsor, is supplementing our radio buy with extra announcements promoting the contest, and we are providing screen trailer and lobby display plugging theatre, station, Roberts, contest, and picture.

Newspaper-wise we have been servicing selected stills to the local dailies since before Christmas. With the help of Irv Blumberg, the hard-working (and I do mean hard) Warners exploiteer for our area, we have planted an exclusive eight column women's page montage of standard still shots of Roz Russell dubbed "The Tokyo Twist." I've found that with the help of a real "pro" like Irv, every Warners campaign goes a lot smoother.

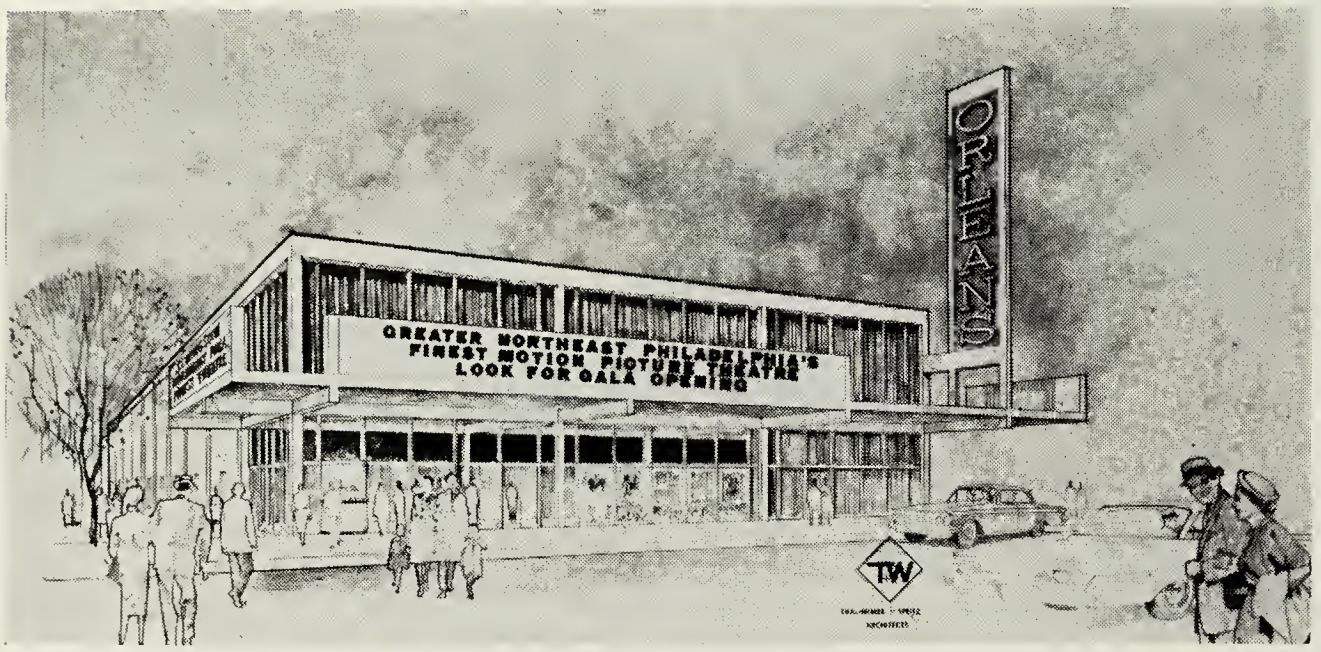
The four minute open end interview with Rosalind Russell will receive airing the Saturday before opening, and we are working on a way of putting a short portion of it in on the automatic phone devices, advertised as a chance for local folks to "talk" to Miss Russell.

The newspaper ads on "Majority" are really beautiful. For our purposes, the supplementary ads featuring the "Auntie Mame" copy will form the nucleus of the preopening newspaper campaign . . . considering the success "Auntie" experienced in Baltimore. These special ads may have greater appeal to the young dating crowd and the teens, and by judiciously mixing in the press book mats we hope to appeal to the widest possible audience.

The other, and perhaps, most important, advertising effort, is purely reflex action after you have seen "A MAJORITY OF ONE." We're talking our heads off about it to everyone who'll listen and come opening day we'll be joined by an ever increasing number of Baltimoreans as enthusiastic about the film as we are!



Goldman Circuit To Build Theatre In Philadelphia Shopping Center



PHILADELPHIA—Early this summer, Philadelphia's burgeoning Great Northeast will welcome the city's newest motion picture theatre. The new showplace was announced by William Goldman, president of William Goldman Theatres, Inc., which will build and operate it. Plans for the project were made public jointly by Goldman and A. P. Orleans, executive head of the Orcap Corporation, developers of the giant community business center.

The theatre will enhance the growing potential of one of the most important commerical complexes in the Greater Delaware Valley area. The center already embraces a new Gimble Department Store as well as respresentative stores of major national chains, all with parking facilities to accommodate over 7000 automobiles.

Goldman said that the new theatre will be called the Orleans in tribute to A. P. Orleans, who has done so much to bring the shopping center concept to Greater Philadelphia. Orleans' organization has participated in the development of the Cheltenham Shopping Center, Lynnewood Gardens, containing over 1800 apartment units, and he is a pioneer builder of thousands of homes in the Greater Northeast Philadelphia area.

The Orleans, a luxury showcase seating 1500 in wide, deep-cushioned push-back chairs, will contain the most advanced architectural and technical facilites conceived to date for the total comfort and enjoyment of modern motion picture entertainment. It is being designed and will be equipped for the exhibition of Cinerama, Cinemiracle, and Todd-AO. Provisions are being made to accommodate other revolutionary motion pictures presentation techniques which are in the development state. The showplace will be spacious with broad expanses of deeply carpeted foyers, lounges, and many new innovations for patron pleasure. Year-'round air-conditioning and newly developed scientific eye-ease lighting are to be built in as an integral part of the ultra-modern theatre structure.

Goldman is the owner of the company bearing his name, which operates Philadelphia's center city Randolph, Midtown, and Goldman theatres. He is also active in the legitimate theatre as the operator of the Erlanger and New Locust theatres. Goldman has been prominently engaged in a number of civic activities including membership on the Philadelphia Board of Education, president of WHYY, the Greater Delaware Valley's educational television station, and chairman of the Mayors' Committee on Juvenile Delinquency.

Edmund Geatens is the leasing agent for the Orleans development. Thalheimer and Weitz will be the architects for the theatre.

Top Product Sends Disney Net Soaring

BURBANK, CALIF — Consolidated net profit of Walt Disney Productions and domestic subsidiaries for the quarter ended Dec. 30, 1961, was $1,669,213, equal to $1.00 per share on the 1,674,804 common shares outstanding. This compares with last year's first quarter net profits of $115,589, equal to seven cents per share.

The current quarter earnings were after a tax provision of $1,889,000 as compared with last year's first quarter provision for taxes of $119,000. The firm does not expect the balance of 1962 fiscal year to proceed at the same pace. However, continuing revenues from last year's lineup of product, both domestic and foreign, together with the release of programming for this year, is expected to produce profits for 1962 comparable to those for 1961.

Gross revenues for the quarter were $15,634,302, compared to $8,972,159 for the corresponding quarter last year. Film revenues primarily accounted for the increase in gross revenue.

The re-release of "Pinocchio" commenced in January and early returns have been very promising, it was reported. This is the fourth time that "Pinocchio" has been brought back to the theatre-going public and profits from this reissue will contribute strongly to the company's 1962 earnings inasmuch as there is no negative cost to go against producer returns.

"Moon Pilot" will have its New York premiere at the Radio City Music Hall. Accompanying the picture will be an outstanding Disney stage show based on the themes and designs of Disneyland.

"Bon Voyage" is slated for early summer release. The story of a mid-west family making its first visit to gay Paree, it stars Fred MacMurray, Jane Wyman, Deborah Walley, Michael Callan, Tommy Kirk, and Kevin Corcoran.

Exhibs Battle Bingo

BALTIMORE, MD. — Allied Motion Picture theatre Owners of Maryland plan an attack on legalized bingo.

Executive secretary Jack L. Whittle said that since municipalities are authorized by enabling act to legalize the game providing it is sponsored by fraternal, civic or religious organizations, he will seek to have the Legislature repeal the enabling act.

The next session of the Maryland Legislature is in January, 1963.

Meanwhile, direct action by the exhibitors in policing the legalized games and informing the authorities where violations are discovered is planned, since many Allied members believe that Bingo is hurting theatre attendance.

"Nurse" Hits Two Million

NEW YORK—A milestone in the history of Governor Films, Inc., was marked in December with the announcement that "Carry On Nurse" has exceeded the two million dollar film rental figure in the United States. This is one of the highest grosses ever of any British comedy in the American market.

In making the announcement, Dave Emanuel, president of Governor Films, and Richard Gordon, United States representative of Anglo Amalgamated Film Distributors, stated that "Carry On Nurse" has by no means exhausted its potential.

Cinerama Prize To Gance

NEW YORK—Cinerama has established an annual award, the "Prix International Cinerama," to be awarded to an individual or organization which has made a major, significant contribution through the visual arts, preferably in the field of cinematography, to furthering the science of international communication and the art of human undestanding, it was announced by Nicolas Reisini, president of Cinerama, Inc.

The prize, consisting of a Gold Medal and $2000, will be awarded each year to the person or organization selected by an international jury of world figures in the arts and sciences.

The first "Prix International Cinerama" has been awarded to Abel Gance, the pioneer French motion picture director and inventor of the first practical large screen, "The Tryptique," which he unveiled in 1927 for his famous motion picture, "Napoleon."

Martin Joins Parade

HOLLYWOOD—Announcement has been made by Riley Jackson and Robert Patrick, Parade Releasing Organization, of the appointment of C. D. Martin as director of operations.

Martin, formerly general sales manager for the Alexander Film Company of Colorado Springs, will be in charge of internal and external operations in line with PRO's new concept of motion picture distribution.

SIB Appoints Marshutz

NEW YORK—Walter Bien, president of SIB Productions, announced the appointment of James Marshutz as vice-president and sales manager for the company. SIB is the tv commercial and industrial film affiliate of Paramount Pictures.

Marshutz, prior to his new appointment, was senior tv producer for the J. Walter Thompson Company.

BABES IN TOYLAND (BV)

Radio City, New York ($163,100)	4	wk	....116%
State, Omaha ($5,200)	4	"	....101%
Paramount, Seattle ($12,300)	4	"	.... 74%
Stanton, Philadelphia ($13,400)	4	"	....134%
Madison, Detroit ($16,000)	4	"	....119%
State-Lake, Chicago ($25,000)	4	"	....102%
Metropolitan, Boston ($11,600)	3	"	....162%
Loew's, St. Louis ($13,000)	4	"	....138%
Fox, San Francisco ($12,300)	4	"	....119%
Ohio, Louisville (No Ave.)	4	"Ave. $7,300	

BACHELOR FLAT (20TH-FOX)

Forum, New York ($19,700)	1	"	.... 89%
Paramount, Boston ($16,800)	1	"	.... 80%
Fifth Avenue, Seattle ($7,900)	1	"	....102%
Omaha, Omaha ($7,700)	1	"	....109%

BACHELOR IN PARADISE (MGM)

Capitol, New York ($45,900)	5	"	.... 70%
Goldman, Philadelphia ($12,800)	3	"	....101%
Adams, Detroit ($9,800)	7	"	.... 87%
State, Omaha ($5,200)	3	"	....128%
Music Hall, Seattle ($7,100)	3	"	....109%
Woods, Chicago ($25,100)	7	"	.... 79%
Warfield, San Francisco ($10,000)	3	"	....109%
Ohio, Louisville (No Ave)	3	"Ave.$7,000	
Loew's, St. Louis ($13,000)	4	"	....127%
Music Box, Seattle ($5,700)	2	"	.... 72%
Orpheum, Boston ($12,400)	3	"	....103%

BACK STREET (U-I)

United Artists, Chicago ($20,800)	6	"	.... 96%
Capitol, New York ($45,900)	4	"	.... 61%
Ambassador, St. Louis ($10,700)	3	"	....102%
Kentucky, Louisville ($7,600)	4	"	.... 81%
Mercury, Detroit ($14,300)	5	"	.... 91%
Blue Mouse, Seattle ($10,600)	2	"	.... 61%
Memorial, Boston ($17,900)	5	"	.... 79%
Orpheum, Omaha ($8,700)	1	"	.... 87%
Golden Gate, San Francisco ($19,700)	4	"	.... 62%
Stanley, Philadelphia ($18,700)	6	"	.... 77%

BLUE HAWAII (PAR.)

Michigan, Detroit ($20,300)	3	"	.... 86%
St. Francis, San Francisco ($12,200)	4	"	....114%
Fox, Philadelphia ($14,800)	3	"	.... 74%
Paramount, Seattle ($12,300)	4	"	.... 71%
St. Louis, St. Louis ($12,500)	2	"	.... 94%
Kentucky, Louisville ($7,600)	3	"	....112%
Metropolitan, Boston ($11,600)	4	"	....121%

BREAKFAST AT TIFFANY'S (PAR.)

Capri, Boston ($8,100)	10	"	....190%
Radio City, New York ($163,100)	5	"	.... 98%
Coliseum, Seattle ($8,600)	2	"	.... 95%
Madison, Detroit ($16,000)	9	"	.... 99%
Ohio, Louisville (No Ave.)	2	"Ave.$7,000	
Esquire, Chicago ($13,500)	10	"	....102%
Fox, St. Louis ($14,300)	4	"	....112%
Omaha, Omaha ($7,700)	3	"	.... 98%
Alexandria, San Francisco ($12,500)	6	"	....111%
Paramount, Seattle ($12,300)	2	"	.... 67%
Arcadia, Philadelphia ($13,200)	10	"	....103%

BRIDGE TO THE SUN (MGM)

Stanton, Philadelphia ($13,400)	2	"	.... 86%
Adams, Detroit ($9,800)	2	"	.... 88%
Orpheum, Boston ($12,400)	2	"	.... 74%
Woods, Chicago ($25,100)	3	"	.... 62%
Forum, New York ($19,700)	3	"	.... 64%
Loew's, St. Louis ($13,000)	1	"	.... 82%
State, Omaha ($5,200)	2	"	.... 79%
Warfield, San Francisco ($10,000)	3	"	.... 97%
Blue Mouse, Seattle ($10,600)	1	"	.... 60%
United Artists, Louisville ($9,000)	1	"	.... 60%

COLOSSUS OF RHODES (MGM)

Warfield, San Francisco ($10,000)	1	"	....100%
Music Hall, Seattle ($7,100)	2	"	.... 83%

COMANCHEROS (20TH-FOX)

Paramount, New York ($32,700)	7	"	.... 89%
Stanton, Philadelphia ($13,400)	5	"	.... 93%
Fox, Detroit ($12,600)	3	"	....119%
Oriental, Chicago ($27,000)	5	"	.... 71%
Fox, San Francisco ($12,300)	3	"	....100%
Memorial, Boston ($17,900)	4	"	.... 73%
Fox, St. Louis ($14,300)	2	"	.... 91%
Orpheum, Omaha ($8,700)	2	"	.... 88%
Fifth Avenue, Seattle ($7,900)	4	"	.... 97%
United Artists, Louisville ($9,000)	2	"	....112%

EL CID (AA)

Warner, New York ($21,900)	5	"	....202%
Astor, Boston ($10,500)	4	"	....178%
Cine-Stage, Chicago (No Ave.)	4	"Ave. $21,200	
Music Hall, Detroit ($18,400)	4	"	.... 98%
Goldman, Philadelphia ($12,800)	4	"	....121%
Alexandria, San Francisco ($12,500)	4	"	....140%

ERRAND BOY (PAR)

Paramount, Boston ($16,800)	3	"	.... 86%
Michigan, Detroit ($20,300)	2	"	.... 68%
St. Louis, St. Louis ($12,500)	3	"	.... 84%
Kentucky, Louisville ($7,600)	2	"	.... 73%
Chicago, Chicago ($28,100)	4	"	.... 96%
Paramount, San Francisco ($15,200)	2	"	....119%
Omaha, Omaha ($7,700)	3	"	.... 91%

FLOWER DRUM SONG (U-I)

Radio City, New York ($163,100)	5	"	.... 92%
Memorial, Boston ($17,900)	4	"	....131%
Michigan, Detroit ($20,300)	3	"	....126%
Ambassador, St. Louis ($10,700)	4	'	....148%
Kentucky, Louisville ($7,600)	3	"	....101%
Music Hall, Seattle ($7,100)	4	"	....139%
Chicago, Chicago ($28,100)	4	"	....138%
Stanley, Philadelphia ($18,700)	4	"	....102%
Golden Gate, San Francisco ($19,700)	4	"	....119%
Orpheum, Omaha ($8,700)	3	"	....104%

GEORGE RAFT STORY (AA)

United Artists, Chicago ($20,800)	4	"	....100%

GUNS OF NAVARONE (COL.)

Criterion, New York ($27,300)	17	"	....185%
United Artists, Detroit ($19,700)	16	"	.... 85%
State-Lake, Chicago ($25,000)	16	"	....104%
St. Francis, San Francisco ($13,200)	10	"	....133%
Fox, Philadelphia ($14,800)	14	"	....153%
Loew's, St. Louis ($13,000)	6	"	....128%
Gary, Boston ($10,300)	16	"	....210%
Orpheum, Omaha ($8,700)	4	"	....131%
Fifth Avenue, Seattle ($7,900)	11	"	....105%
United Artists, Louisville ($9,000)	5	"	....124%
Loew's Midcity, St. Louis ($11,300)	4	"	.... 90%

HAPPY THIEVES (UA)

Woods, Chicago ($25,100)	3	"	.... 60%

HEY LET'S TWIST (PAR.)

Paramount, San Francisco ($15,200)	1	"	.... 62%
Adams, Detroit ($9,800)	1	"	....122%

HUSTLER (20TH-FOX)

Stanley, Philadelphia ($18,700)	4	"	.... 98%
Fox, Detroit ($12,600)	5	"	....116%
Metropolitan, Boston ($11,600)	4	"	....121%
Oriental, Chicago ($27,000)	6	"	.... 81%
Paramount, New York ($32,700)	5	"	....121%
Orpheum, Omaha ($8,700)	2	"	....118%
United Artists, Louisville ($9,000)	1	"	.... 92%
Coliseum, Seattle ($8,600)	2	"	.... 98%
Ambassador, St. Louis ($10,700)	3	"	....142%
Fox, San Francisco ($12,300)	3	"	....101%

INNOCENTS (20TH-FOX)

Pageant, St. Louis ($4,100)	1	"	....122%
Criterion, New York ($27,300)	3	"	....100%
Trans-Lux, Philadelphia ($7,000)	2	"	....126%
Woods, Chicago ($25,100)	1	"	.... 80%

JUDGMENT AT NUREMBERG (UA)

Palace, New York ($22,500)	4	"	....186%

KING OF KINGS (MGM)

Loew's State, New York (No Ave.)	14	"Ave.$35,500	
Boyd, Philadelphia $21,700)	12	"	.... 75%
United Artists, Detroit ($19,700)	11	"	.... 68%
Saxon, Boston ($18,900)	12	"	.... 92%
Todd, Chicago ($28,000)	13	"	.... 71%
Coronet, San Francisco ($22,500)	11	"	.... 74%
Blue Mouse, Seattle ($10,600)	4	"	.... 97%
Esquire, St. Louis ($12,500)	4	"	....169%

LOSS OF INNOCENCE (COL.)

Esquire, Chicago ($13,500)	4	"	.... 60%
Trans-Lux, Philadelphia ($7,000)	3	"	.... 61%
Pageant, St. Louis ($4,100)	2	"	.... 69%
Music Box, Seattle ($5,700)	1	"	.... 60%

MAJORITY OF ONE (WB)

Radio City, New York ($163,100)	1	"	.... 93%

MYSTERIOUS ISLAND (COL)

Pilgrim, Boston ($9,500)	2	"	.... 99%
Paramount, San Francisco ($15,200)	2	"	.... 91%
Palms, Detroit ($24,800)	2	"	.... 67%
Coliseum, Seattle ($8,600)	2	"	.... 93%
Roosevelt, Chicago ($21,000)	2	"	.... 92%
St. Louis St. Louis ($12,500)	2	"	.... 60%

ONE, TWO, THREE (UA)

Astor, New York ($25,900)	4	"	....148%
Fine Arts, New York ($9,900)	4	"	....189%
Randolph, Philadelphia ($13,000)	4	"	....109%
Beacon Hill, Boston ($8,300)	4	"	... 164%
Esquire, San Francisco (No Ave.)	3	" Ave.$12,200	
United Artists ($20,800)	4	"	....103%
Mercury, Detroit ($14,300)	4	"	....100%

PARIS BLUES (UA)

Goldman, Philadelphia ($12,800)	4	"	....124%
Mercury, Detroit ($14,300)	4	"	.... 82%
Memorial, Boston ($17,900)	3	"	.... 89%
Roosevelt, Chicago ($21,000)	3	"	.... 91%
Loew's, St. Louis ($13,000)	2	"	.... 85%
Paramount, Seattle ($12,300)	1	"	.... 60%
Astor, New York ($25,900)	6	"	.... 80%
Fine Arts, New York ($9,900)	6	"	.... 91%

PIT AND THE PENDULUM (A.I.P.)

Admiral-Chief-Skyvue,Omaha(No Ave.)	2	" Ave.$13,500	
Roosevelt, Chicago ($21,000)	4	"	....137%
Palace, New York ($22,500)	4	"	....100%
Fox, St. Louis ($14,300)	2	"	....118%
Palms, Detroit ($24,800)	3	"	.... 79%
Stanton, Philadelphia ($13,400)	3	"	.... 98%
Paramount, Boston ($16,800)	1	"	....114%
Mary Anderson, Louisville ($6,100)	2	"	....107%

POCKETFUL OF MIRACLES (UA)

Loew's Midcity, St. Louis ($11,300)	3	"	....114%
Victoria, New York ($19,000)	4	"	....126%
Fox, Philadelphia ($14,800)	4	"	....104%
Orpheum, Boston ($12,400)	3	"	....121%
Warfield, San Francisco ($10,000)	3	"	....120%
Grand Circus, Detroit ($13,000)	4	"	....137%
Fifth Ave, Seattle ($7,900)	3	"	.... 81%
Oriental, Chicago ($27,000)	4	"	.... 86%
Brown, Louisville ($8,700)	3	"	....104%

ROMAN SPRING OF MRS. STONE (WB)

Capitol, New York ($45,900)	3	"	.... 71%
Viking, Philadelphia ($7,000)	3	"	....129%
St. Francis, San Francisco ($12.200)	3	"	.... 90%
Mary Anderson, Louisville ($6,100)	3	"	.... 105%
Capri, Boston ($8,100)	4	"	....146%
Music Box, Seattle ($5,700)	3	"	....100%
Roosevelt, Chicago ($21,000)	3	"	.... 79%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SAIL A CROOKED SHIP (COL.)

Pilgrim, Boston ($9,500)	2	"	....132%
Palms, Detroit ($24,800)	2	"	.... 63%

SECOND TIME AROUND (20TH-FOX)

Fox, St. Louis ($14,300) ..	3	"	....104%
Paramount, New York ($32,700)	4	"	.... 82%
Metropolitan, Boston ($11,600)	1	"	....112%
Fox, Detroit ($12,600)	1	"	....229%
Coliseum, Seattle ($8,600)	2	"	.... 92%
United Artists, Louisville ($9,000)	3	"	....131%

SUMMER AND SMOKE (PAR.)

Sutton, New York ($9,200)	9	"	....120%
De Mille, New York ($22,800)	9	"	.... 98%
Esquire, Chicago ($13,500)	3	"	.... 89%
Arcadia, Philadelphia ($13,200)	3	"	.... 91%

SUSAN SLADE (WB)

Warner, New York ($21,900)	4	"	.... 81%
Paramount, Boston ($16,800)	2	"	.... 88%
Paramount, San Francisco ($15,200)	2	"	....100%
State-Lake, Chicago ($25,000)	4	"	.... 71%
Mary Anderson, Louisville ($6,100)	4	"	.... 98%
Ambassador, St. Louis ($10,700)	2	"	....131%
Blue Mouse, Seattle ($10,600)	5	"	.... 74%
Omaha, Omaha ($7,700)	2	"	....101%
Grand Circus, Detroit ($13,000)	3	"	.... 93%
Goldman, Philadelphia ($12,800)	4	"	.... 85%

TWIST AROUND THE CLOCK (COL.)

Pilgrim, Boston ($9,500)	1	"	....210%
St. Francis, San Francisco ($12,200)	1	"	.... 99%
Fox, Detroit ($12,600)	2	"	....102%
Coliseum, Seattle ($8,600)	1	"	....117%
Admiral-Chief-Skyvue, Omaha (No Ave.)	1	"Ave.$8,000	

WEST SIDE STORY (UA)

Rivoli, New York ($24,800)	13	"	... 211%
Midtown, Philadelphia ($10,400)	10	"	... 189%
Gary, Boston ($10,900)	11	"	....285%
United Artists, San Fran. ($13,500)	5	"	....168%

WONDERS OF ALADDIN (MGM)

Loew's Midcity, St. Louis ($11,300)	2	"	.... 71%
Music Box, Seattle ($5,700)	1	"	.... 98%
Adams, Detroit ($9,800)	1	"	.... 87%
Orpheum, Boston ($12,400)	1	"	.... 60%
Forum, New York ($19,700)	3	"	.... 81%
Warfield, San Francisco ($10,000)	1	"	.... 85%

X-15 (UA)

Randolph, Philadelphia ($13,000)	1	"	.... 77%
Orpheum, Boston ($12,400)	1	"	.... 60%
United Artists, San Fran. ($13,500)	1	"	.... 61%
Palms, Detroit ($24,800)	1	"	.... 60%
Music Box, Seattle ($5,700)	1	"	.... 67%
Loew's Midcity, St. Louis ($11,300)	1	"	.... 61%
Brown, Louisville ($8,700)	1	"	.... 62%
Roosevelt, Chicago ($21,000)	1	"	.... 61%



The NEW YORK Scene

By Mel Konecoff

IN THE FIRST five weeks of Universal's Presidential Sales Drive which started Jan. 1 to celebrate U-I's golden anniversary, the company is 45 per cent ahead of the similar period last year on film rentals, according to president Milton Rackmil and vice-president and general sales manager Henry "Hi" Martin. This figure is applicable both to domestic returns and those from abroad.

At a press luncheon, the executives reiterated the thought that this year should be the biggest in company history due primarily to the announced program which includes plans to release at least one major film monthly throughout the year. Included are such films as "Flower Drum Song," which is running neck and neck with "Pillow Talk," the latter figuring to have grossed between seven and eight millions domestic; "Lover Come Back," "The Outsider," "The Day The Earth Caught Fire," "Lonely Are The Brave," "Cape Fear," "Touch of Mink," "Spiral Road," and "Phantom of the Opera."

The pair announced that between April and May, "Spartacus" will go into general release in all exchange areas. This will not be included in the statistics covering the Presidential Sales Drive. That spectacle has grossed $3,500,000 domestic and foreign on a limited road show basis for the 13 week period started last Nov. 1.

A total of 12 million dollars is in from "Spartacus" film rentals since the start of release of the film in October, 1960, from 863 domestic 35 mm dates and 52 70 mm bookings as well as from 500 foreign openings in both 35 mm and 70 mm. They opined that the surface hasn't been scratched as yet. They expected the film to be one of the three highest grossers in the industry along with "The Ten Commandments" and "Ben Hur." There was no doubt but that the negative, advertising, and print costs of 15 million dollars would be recouped by the end of this year, with the total to be up around 22 to 23 million dollars by that time.

They were grateful for customer cooperation and confidence.

About The Production Code, Etc.: Budd Rogers, president of Pathe-America, was host at a press luncheon honoring British producer Michael Relph, who came over to help on the promotion of one of his films, "Victim." Relph was of the opinion that each film here should be judged on its individual merits instead of having to adhere to a written Production Code as is now the case, which often can be circumvented by technicalities. He was disappointed in that "Victim" was denied a Code seal because it deals with the subject of homosexuality openly and honestly instead of in a devious or round-about fashion.

He felt that classification of films as to adult or general category could easily take care of pictures that have problems as is the case in England. The present set-up of the Code seems to be a failure, he opined, as witnessed by the growth of the many censor boards in various parts of the U.S. The film, which is also a good mystery, has done record-breaking business in England where it has recouped its complete costs.

Rogers believed that films with strong subject matter should be done within the framework of the Code but when a film of the nature of "Victim" comes along which has unusually high entertainment value coupled with good taste, then his company will release same owing to the strong interest of exhibitors. The film has been passed by the N.Y. State Censor Board and the Legion of Decency has put it in a separate classification.

Paul V. Connolly, vice president of Pathe, was dismayed over the refusal of a seal and he questioned as to whether the Code is meaningless as it is presently written and he also wondered as to whether or not it might be archaic in some respects.

Relph, by the way, didn't think that the Code should be more lenient as it is doing a good job in some areas.

More On Production: George Axelrod, writer, Broadway playwright, director and now producer, was in town to work on several scenes that had to be filmed here for "The Manchurian Candidate," which he is co-producing for United Artists release with Frank Sinatra, Janet Leigh and Laurence Harvey in the cast. It has a 45 day schedule but he thinks he'll bring it in in 39 days for slightly over two million dollars made possible by advance planning and rehearsal.

Axelrod, who likes films as a story-telling medium because the restrictions found in TV or on a theatre stage are not present, believes the Production Code is no problem. If you use good taste, you can do almost anything on the sceen. His film, incidentally, will not run over two hours "because something terrible happens to audiences after two hours."

Selling is already under way on the film with plans for personal appearances in the works, ad campaigns being worked on, etc. Axelrod had nothing but praise for Sinatra, his ability and his cooperation, contrary to what others may infer.

Axelrod's future schedule calls for "A Holiday For Henrietta" by Julien Duvivier to be filmed in Paris with Richard Quine as co-producer for release by Paramount and this will probably get started in June. Also, a comedy, "How To Murder Your Wife," will get under way next January for UA release. He doesn't believe in being tied down on production sites, preferring instead to make films where called for in the script and story.

UA Declares Dividend

NEW YORK—The board of directors of United Artists declared a regular quarterly dividend of 40 cents per common share, payable March 30 to stockholders of record March 16.

T-L Names Miss Forbes

NEW YORK—Margot Forbes has been named assistant to the director of publicity of Trans-Lux Corporation, it was announced by Barbara Wilkens, director of publicity and promotion.

WB Reports Rise In Quarter Income

WILMINGTON, DEL.—Warner Bros. Pictures, Inc., reported consolidated net income of $1,939,000 or $1.60 per share for the first quarter ended Dec. 2, 1961, compared with $1,773,000 or $1.16 per share for the corresponding quarter of the prior year, stockholders were told at the annual meeting.

Former Federal Judge Hugh M. Morris, presiding for the 26th year, told owners that at this time the company "does not have sufficient information upon which to report estimated results of operations for the present quarter which will end March 3, 1962. Based on the operations for December and January, it is anticipated that the profit for such quarter will be approximately the same as for the corresponding quarter last year."

That figure, company officials said following the meeting, was $1,792,000 or $2.02 per share.

A split of the common stock, four shares for one, was approved by the holders with 1,068,296 shares in favor, 6,652 against, and 1,000 present and not voting.

"This split," Judge Morris said, "will become effective on Feb. 9, 1962. On or about March 2, 1962, there will be mailed to stockholders a stock certificate or certificates representing three additional shares of the new stock of $1.25 par value held on Feb. 9. Stockholders are to retain their presently outstanding certificates which will represent the same number of shares of the new stock of $1.25 par value."

Action upon dividends on the new stock is "expected," Judge Morris said, at a meeting of the board of directors Feb. 8, 1962, in New York.

Cancellation and retirement of 630,783 treasury shares, reduction of capital by $3,153,915, and reduction of earned surplus by $27,736,240 was approved; 1,068,517 shares in favor, 5,859 opposed, and 1,572 present and not voting.

Waddill Catchings, Thomas J. Martin and Robert W. Perkins were reelected to two year terms on the board.

Martin, treasurer of the company, and Perkins were present at the meeting. Other officers attending were Walter Meihofer, controller and assistant treasurer, and Howard Levinson, assistant secretary. Also present were Dick Lederer, ad-pub director, New York, and George Fishman, studio rep from Washington, D.C.

Film rentals including television, sales, etc., amounted to $20,613,000, dividends from foreign subsidiaries not consolidated were $44,000, and profit on sales of capital assets was $2,000 for the quarter ended Dec. 2, 1961, compared with $22,261,000, $335,000 and $4,000 respectively for the three months ended Nov. 26, 1960.

Warners' board later approved a dividend of 12 1-2 cents per share on the new stock, which is the equivalent on a quarterly basis of 50 cents per share on the old stock instead of the 30 cents which prevailed heretofore. The dividend is payable May 4 to holders of record on April 13.

The board also elected the following officers :President and chief executive officer, Jack L. Warner; executive vice-president, Benjamin Kalmenson; vice-presidents, Herman Starr, Wolfe Cohen, Steve Trilling, Edmond L. De Patie, and William T. Orr; secretary, Howard Levinson; treasurer, Thomas J. Martin; controller and assistant treasurer, Walter Meihofer; among others.

Para.-Jerry Lewis Feud Ends; New Pic Launched

HOLLYWOOD—All differences between York Pictures Corporation, Jerry Lewis, and Paramount have been resolved, it was announced by Jack Karp, head of Paramount Studies.

It was simultaneously announced by Karp that the next Jerry Lewis picture, "It's Only Money," originally scheduled to start last Nov. 16, will now begin shooting on Feb. 17, with Paul Jones producing and Frank Tashlin directing.

"My Fair Lady" To WB In $5.5 Million Deal

NEW YORK—Motion picture rights to "My Fair Lady," most successful musical hit in Broadway history, have been bought by Warner Bros. in a final agreement announced jointly by Jack L. Warner, president of Warner Bros., and William S. Paley, chairman of the board of the Columbia Broadcasting System.

The rights to the Alan Jay Lerner-Frederick Loewe musical, of which CBS was majority owner, were sold for the record motion picture industry sum of $5.5 million, thus ending lengthy negotiations and spirited competitive Hollywood bidding for one of the most-sought properties in the entertainment world.

Preparations will begin immediately for the filming of "the most lavish musical entertainment in the history of motion pictures," Warner said. He disclosed that Lerner, author of the book and lyrics of "My Fair Lady," has begun work on the screenplay, and that discussions about the directing assignment are now in progress with several of Hollywood's foremost directors. The president of Warner Bros. said that he personally will supervise the production, adding that "we will use the finest talents available for the most ambitious project we have ever launched."

In commenting on the CBS-Warner Bros. agreement, Paley said: "I am sure that 'My Fair Lady," one of the theatre's greatest musicals of all time, will make an equally enjoyable and successful movie. It means that many millions will soon have the opportunity to enjoy this outstanding play in their home towns throughout the world as other millions enjoyed it on Broadway and on the road."

Columbia Records (a division of CBS), which holds the exclusive original cast recording rights, has sold more than 3,250,000 "My Fair Lady" albums.

More than 3,000,000 persons have seen "My Fair Lady" at the Mark Hellinger, where the musical has grossed more than $18 million. Besides its New York production, "My Fair Lady" is currently playing in London, Buenos Aires, Berlin, and Cincinnati, Ohio. There are two companies in Australia and one in Sweden.

Svigals To Europe For T-L

NEW YORK—Ed R. Svigals, vice-president of Trans-Lux Distributing Corp., left for Europe for an indefinite stay. This trip is in line with Trans-Lux's major expansion plan. In order to guarantee a continual supply of good product, Svigals will augment his present releases for 1962 with as many films as he judges will provide fine entertainment. His trip will take him to London, Paris, and Rome where he will confer with leading European producers.



LONDON Observations

by Jock MacGregor

THERE IS a popular belief that the Londoner does not like to stay out late—and how it must be accepted by those managements who switch off their front of house signs and illuminations at the earliest possible moment! The truth is, give him something to stay up for and he will be there. The late night movie shows put on by some small capacity houses on certain nights have proved most successful.

Now Rank has experimented with a mid-week midnight world premiere at the Leicester Square Theatre for Bob Roberts' jazz film "All Night Long," which boasts a big cast including Betsy Blair, Marti Stevens, Richard Attenborough, Dave Brubeck, Johnny Dankworth, Paul Harris, Charles Mingus, and Tubby Hayes. Response was bigger than for most traditionally timed openings.

There seem to be two big advantages in a midnight premiere. Many stars appearing in the theatre are not only free but delighted to have the chance of attending. And no one can pretend that the general guest lists do not bear a dreary similarity and are pretty motheaten to say the least. They are a major reason for the national press' lack of interest in most premieres.

Second, the late night shows are outside normal opening hours. In consequence, the "house" does not have to be sacrificed, often on the night when the reviews can have their fullest impact—when the seats could be sold twice over instead of being given away. And a good first day's take can put a picture well on the rosyway to a record for the week.

THE RESHUFFLE of personnel at BLC (the British Lion Columbia joint distribution setup) has been a major talking point around film row bistros. Following the resignation of British Lion's David Kingsley and Kenneth Hargreaves, ending his Columbia associations, and appointment of Victor Hoare as managing director, Michael Bromhead is being brought back from America to head Lion International. He will be replaced in New York by Gary Dartnall, who has been in charge of the Middle and Far East operations. . . . Two most experienced and celebrated publicists have set up their own agencies to cover stars, technicians, productions, and commercial enterprises. Theo Cowan, who has been with Rank and its predecessors since way before the war, has set up at 60 Wardour Street. Columbia's Alan Tucker has got off to a flying start and is handling top pop singer Adam Faith in "Mix Me A Person." This wll be the first of a multiple picture program to be handled by Wessex Film Distributors and released through BLC.

RANK HAS NOW BROUGHT the Kensington Odeon up to the status of a West End house with a policy of running concurrent with the New Victoria one week before general release. In some instances, films will be premiered there. The front circle has been re-stepped and re-seated to improve sight lines and comfort. Prices have been upped to a dollar top. . . . Sam Spiegel has taken the "Lawrence of Arabia" unit from the sun drenched desert to Spain to find that the rains are not mainly on the plains. Locations have been held up. Apparently, the Moorish buildings around Seville are more in keeping with the period than those in Jordan. . . . Comedian Tony Hancock has formed his own company and will make "The Punch and Judy Man" for Associated British release. . . . Horrible news from Malaya—the Cathay Circuit there announces that in their key theatres the advertising time for commercials and flashes is being extended from seven to eleven minutes. . . . Barkers visiting London after the International Convention in Dublin will find "South Pacific" still at the Dominion after four years. When it finally closes, "Porgy and Bess" may be thought by many to be a reissue. "Ben Hur," now in its 113th week, has taken more than a million pounds ($2,800,000) in London alone. "Judgment At Nuremberg," having completed its hard ticket season at the Leicester Square, has been transferred to the London Pavilion and is running on a continuous performance policy.

AA Approaches Lazarus

NEW YORK—To clarify rumors, Paul N. Lazarus, Jr., who is vacationing in Europe, authorized a statement to be made confirming that he has been approached by an Allied Artists stockholder group to assume the presidency of that company. He stated that these discussions have been of an exploratory nature. He emphasized that he is under contract to Columbia Pictures and that he has not sought a release from his management.

Disney Earnings Climb

NEW YORK—Lawrence Tryon, treasurer, Walt Disney Productions, announced that earnings for the first quarter ending last Dec. 31 reached a record high, exceeding $1,250,000, equal to about 75 cents a share.

That compared with earnings of $115,589 in the similar period a year ago. Net film rental carry-over was $1,250,000 in the first quarter of 1962, up from $100,000. Revenues reportedly exceeded the $8,700,000 of the 1961 quarter.

RKO Maps March Drive

NEW YORK—All managers and division managers of the RKO Theatres in the New York-New Jersey area will gather in the Manhattan Skyline Room of the Park Sheraton Hotel to formulate plans for their participation in RKO's "Extra Money For March" campaign. Similar meetings are planned for the out-of-town RKO Theatres.

Harry Mandel, president; Matty Polon, vice-president; Tom Crehan, assistant to Mandel; Fred Herkowitz, national publicity director; and division managers Sigurd Wexo, Michael Edelstein, Charles Oelreich, and Edward Sniderman will be present. The meeting will be conducted by Oelreich, the winning "in town" division manager in the recent RKO Theatres' December drive. He will be assisted by managers Louis Grossman, Madison; Jack Reis, Fordham; Charles Seuferling, Prospect; and Martin Rosen, Albee, all winners in the same drive.

Harry Weiss, midwest division manager, and out-of-town winner in the December drive, will captain the out-of-town campaign.

Sunset, NT&T Buy 2,000 Acre Project

LOS ANGELES—Sunset International Petroleum Corporation, diversified oil producer and land development company, and National Theatres & Television, Inc., operator of the nation's second largest theatre circuit, have entered into a joint agreement to buy the 2,000-acre Freitas "C"" Ranch in Marin County, located adjoining the city of Novato, Calif., about 25 miles north of San Francisco. The announcement was made jointly by Morton A. Sterling, Sunset president, and Eugene V. Klein, president of National Theatres.

Following completion of the purchase, which will be made for an undisclosed cash price, plans call for construction of a planned community of some 4,000 dwellings, including single-family homes, multiple units and a senior citizens project. About 400 acres will be set aside for recreational use and additional acreage will be earmarked for public and parochial schools and a shopping center.

The 2,000-acre Marin County site, one of the last large undeveloped land parcels close to both metropolitan San Francisco and the fast-growing cities of the eastern and northern San Francisco Bay, is being purchased from the Freitas family.

Charity Post For Holman

NEW YORK—Russell Holman eastern production manager for Paramount Pictures Corporation, has been reappointed chairman of the motion pictures division for the New York City Cancer Committee's 1962 April Cancer Crusade by Ralph T. Reed, Chairman of the Board of Directors.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

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Theatre Installations and Maintenance

CANADIAN Highlights

By Harry Allen, Jr.

CRITICISM of the motion picture exhibitor—and defense of the exhibitor—is offered in separate British Columbia newspapers. Mike Tytherleigh, critic of The Province, Vancouver, tells exhibitors that they should provide comfort for the patron. He says the patron can sit at home, smoke, raid the refrigerator, relax without having someone asking him to move, not worry about parking the car, and watch free entertainment on television. Once upon a time, the movie house was an opulent palace, Tytherleigh recalls, "more luxurious than people's homes even if it was a little phony." Movie houses today, however, show threadbare rugs, have an odd, indefinable odor speaking of age and neglect, the decor is dowdy, conditions "which we would not tolerate in our homes so why should we bother to leave the comfort of that home?" Tytherleigh grants that the industry can't tear down the whole industry and rebuild, but it could adapt them to "cater to modern day ideas of comfort." Some suggestions which he offers include a coffee bar, a comfortable lounge to watch tv, facilities for private theatre parties, a whiff of perfume in the air conditioning system, and smoking in the theatres. The new theatre should have rest rooms "that really are," with free parking facilities, have a baby creche, room for people to queue inside out of the weather, foam rubber lounge chairs tilted to the screen, staggered, and in a phrase: "Pamper the patron."

G. A. Gough, owner of the Oliver, Oliver, B.C., answered another criticism in a letter to his local newspaper—that of the complaint movies are a menace. Gough doesn't dispute there should be censorship. But he wonders what is expected of motion pictures. "Films that express only the good and pleasant side of life? Or freedom to express life as it is with its unpleasantries such as crime, violence, and treachery, as well as humanity, love, and courage?""

Gough points out it is not sensible that the same films that appeal to the adult mind are going to appeal to the child's mind or vice versa. "The adult mind, it is to be hoped, is interested in adult entertainment, and the fact that a film is not for family viewing should not be taken to mean that it must of necessity be morally depraved. When the motion picture industry restricts itself to turning out strictly family films, then the intelligent people everywhere will tend to boycott their theatres." Gough reasons that so long as the modern subjects are handled "in good taste," there is no reason to say they should not be made and presented. He says that it is up to the parents to know which pictures their children attend. He believes that the "Restricted" category which permits parents in British Columbia to bring their children has allowed children in his community to have "a broadened outlook and are better able to judge what is right and what is wrong." Gough reminded the newspaper there are hundreds of family pictures which are poorly attended. Too often, the critics of the industry are only a small percentage of those in the theatre in the last two or three years, basing their actions on "what they hear and read and they don't take the time or make the effort to attend a movie to find out for themselves."

REEL CLIPS: The Canadian Cancer Society has advised all its members of the presentation to Frank Fisher and the Motion Picture Industry Council of Canada of the citation to the industry. The Society pointed out: "No one can count the number of lives that may have been saved through this combined effort." The theatres promoted cancer education through showing of cancer films at regular theatre performances, as well as the loan of theatres for special showings of particular interest to women.



Wiethe's Valley, Cincy, Sold To Fine Circuit

CINCINNATI—Cincinnati Theatres Co., in one of the most interesting business transactions in local theatre history, acquired the Valley Theatre in a 15-year lease from Lou Wiethe, former owner of the Valley and the Valley Shop-In Center.

The 1,335-seat Valley was built 11 years ago by Wiethe as part of the Valley Shop-In Center, the first such project of its type in the area. The center was sold last week by Wiethe, who retained a 15-year lease on the house, which he has sub-let to the Cincinnati Theatres.

With the acquisition of the Valley, Cincinnati Theatres will have improved its buying position by giving the company a prestige house which will continue the reserved-seat policy initiated in 1957 by Wiethe with "Around the World in 80 Days." The company also recently bought the Rube Shor estate interests in the downtown Keith and 11 other houses from the S&S Corp.

The major stockholders of the Cincinnati Theatres are Meyer Fine, LeRoy Kendis, and Marshall Fine, all from Cleveland, and Peter J. Palazzolo, Cincinnati.

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PHYSICAL THEATRE • EXTRA PROFITS



Shown is the Thunderbird Drive-In, Phoenix, Arizona, the first of a number of new theatre construction projects expected to be launched by National Theatres under its expansion program. This marks the first drive-in theatre that National Theatres has actually constructed from the ground up. See page PE-11 for additional photos and story.

Volume 17 Number 2
February 14, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



Back in 1940 Strong advertising stated that the Utility 1 KW lamp delivered all the light required for most screens. (Many were only 20 feet wide then, remember)?

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EDITORIAL

Time To Check D-I Equipment

In case it hasn't already been completed, now is the time for drive-in operators to make a careful check of all theatre equipment. Winter is nearing its end, seasonal drive-ins are preparing to open, and drive-in moviegoers are starting their cars. As the weather begins to break, and the crowds begin to form, every piece of equipment—from the boxoffice cash register to the playground swings—must be put in unquestionably good condition.

Take a stroll around the lot. How is the screen tower? Rusty? What about the screen itself? Need Painting? And don't forget the ramps. Do they need some patch-work? Oiling?

These are only three areas calling for immediate attention. In an entertainment park such as a drive-in theatre, there are many more such areas. It may not seem possible with snow remaining on the ground in some parts of the country, but spring is coming; and it's time to prepare.

Also, the next time you glance at the screen, take note of its size. With such a large screen, it might be wise to consider the sharper picture to be attained with 70mm projection equipment. Competition for leisure hours is getting greater. People are more selective than they used to be. The general public appreciates quality—in food, in clothing, and in motion picture projection. Wouldn't 70mm projection in the drive-in improve its quality? It is certainly something to be considered!

The drive-in is selling pleasure to its patrons. If the equipment is not in good shape, and if the projection is inadequate for the screen size, that pleasure will be missing. And if the pleasure continues to be missing from the drive-in, so, too, will high attendance.

There's just too much competition to relax. Let's go!

COMING IN APRIL: The important annual THEATRE CATALOG Equipment Encyclopedia and Buyers' Guide. Watch for it!

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Successful Drive-In Traits

Basic Foundation Upon Which The D-I Stands

It won't be too long before those drive-ins which close during the winter months will reopen their boxoffices to once again admit a predominantly adult audience into their open-air entertainment parks; and those which remain open throughout the entire year will enjoy the increased attendance that accompanies fair weather. Once again, in the comfort of their own cars, the relaxed drive-in patrons will peruse the spacious theatre grounds and mentally evaluate the many attractions of outdoor theatres in general, and the one they are attending in particular.

It's a fact: people, especially families, like drive-ins; but why? Why do so many families go to drive-ins each week? And, a question that every drivein owner should be asking now: "Why do these families come to *my* drive-in? By asking this question, he is acknowledging the fact that the people in this nation are recognized almost universally as very selective individuals; it is rare that they act in a particular way without what is to them a good reason. However, he also realizes in his subconscious that to understand the reasons why people attend drive-ins in such great numbers is difficult even for those versed in psychology or the social sciences.

In spite of the many inaccuracies and inconsistencies to be found in the researching and tabulating of individual motivations, there are certain characteristics of drive-ins which tend to be associated with all those outdoor operations that are considered both social and financial successes. In fact, these characteristics recur so often that they seem to indicate a basic foundation on which all successful drive-ins are built.

Bypassing psychological and sociological reasons advanced by motivational research experts, we can virtually list the elements on which to build a successful open-air theatre.

First of all, the successful drive-in seems to have an eye-catching, if not elaborate screen tower design which is placed in such a position as to be clearly visible to all who drive by. And, animation, although admittedly not used in all drive-in sign towers, is still reported to be a valuable attraction in drive-in promotion, as it is in most advertising displays.

A second feature common to successful drive-ins is the hold-out area—the area equivalent to the lobby of the indoor house. It is important that this area be constructed in such a way that cars will not overflow onto the highway, resulting in traffic jams and the loss of potential patrons because of long lines.

According to reports, the most popular, and most practical type of hold-out area is that which is designed so the cars line up far away from the highway so that once the car pulls into the theatre, there is no retreating. Having to wait on the highway is said to have an adverse psychological effect on the automobile driver, since he is so remote from the theatre that he cannot imagine himself ever getting inside. However, when the line forms on the theatre site itself, the driver does not feel so distant—no matter how many cars are ahead of him.

Of course, all these successful drive-ins are very particular about the maintenance of the entire property. If chuckholes develop in the driveway because of rainy weather, they see that they are repaired immediately. The unanimous opinion is that it is better to fill-in these holes when they first become noticeable, since waiting only means angry and disillusioned patrons in addition to higher maintenance expense.

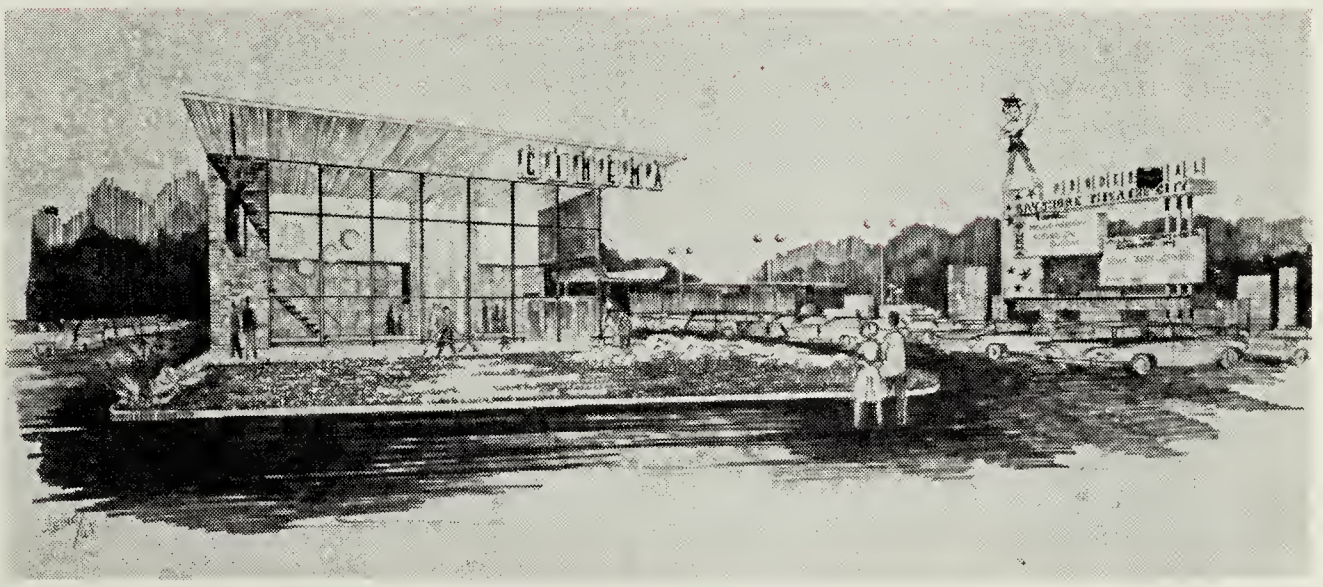
Also, a common report is that if a speaker is out-of-order or missing from one of the ramp spaces, it is good to rope that space off, or in some way indicate that there is no speaker. Patrons are justified in becoming annoyed when they pull into a space only to find they must move out immediately because there is no speaker.

(*Continued on page PE-6*)

PHYSICAL THEATRE

Vol. 17, No. 2 **February 14, 1962**

Prudential To Build "Cinema City"



"Cinema City" will contain two deluxe indoor theatres and a drive-in with a 2,500-car capacity. The entertainment center is being constructed in Bay Shore, Long Island.

What is said to be the most unique, and elaborate motion picture entertainment center ever built in the history of the industry, is now under construction in Bay Shore, Long Island. The center, being built by Prudential Theatres, will be known as "Cinema City" and will contain two deluxe indoor theatres and a drive-in theatre with a 2,500 car capacity.

Situated on 60 acres, bordering Sunrise Highway, Bay Shore, "Cinema City" will offer patrons diversified screen entertainment, ranging from the best of the foreign films to first run American pictures and double features.

"Cinema City" will be a family entertainment center in the true sense of the word. An 18-hole miniature golf course will be featured in the outdoor recreation area of the center, which will also boast of completely equipped children's playgrounds, including the mono-rail, railroad of tomorrow. The railroad installation is said to be the first of its kind on the East Coast.

The complete dining facilities at "Cinema City" will offer patrons anything from an intermission snack to a complete meal, with patrons being able to avail themselves of seating facilities outdoors during the warmer months of the year.

The "Cinema City" indoor theatres will include the latest high fidelity-stereophonic sound equipment, as well as wall-to-wall screens. Rocking chair loge sections will be included in the new theatres, and all seating has been planned to provide the maximum in comfort for theatre patrons.

"Cinema City" theatre goers will have their choice of pictures. One indoor theatre will present the same picture as on the drive-in screen, and the other theatre will show a first run art or foreign film.

The construction of Bay Shore "Cinema City" marks the second time Prudential has led the motion picture industry in planning and constructing theatre installations, offering the patron a choice of viewing from their own cars, or in the comfort of an indoor theatre on the same grounds.

Now in the final stages of construction, Prudential is preparing to open its Smithtown All-Weather Drive-In theatre located at the intersection of Smithtown By-Pass and Route 25 (Jericho Turnpike).

This modern addition to the circuit includes an indoor theatre with 1,200 seats and a drive-in theatre capable of parking 1,800 cars.

The Smithtown All-Weather Drive-In will also feature a children's playground area and an ultra-modern refreshment center complete with Skytop restaurant.

When completed this spring, both Bay Shore "Cinema City" and the Smithtown All-Weather Drive-In Theatre will offer movie goers the utmost in comfort and diversified family entertainment.

Probably the most universal feature of successful drive-ins is a well-trained, courteous staff. It is not surprising when reports indicate that the friendliness of the entire staff is the best, and the least expensive promotion device available. The old saying that kindness kills may seem very trite to most people, but it still says in a very few words what is most important in successful drive-in operations. Sharply uniformed cashiers, ushers, ticket-sellers, and concession stand personnel, all bearing pleasant greetings for the patrons are priceless in terms of goodwill and word-of-mouth advertising. Incidentally, many operators have reported that a kind word from the cashier to small children in the car has an exceptionally favorable effect on the parents.

Ushers with flashlights directing traffic into available spaces of the driver's choice are not only valuable as a utility, but they also add a touch of formality to the open air. During the features, these same men are usually used to patrol the lot, assisting patrons when they need assistance, and also watching for vandalism. In many drive-ins we are told that once the show has started, the management deploys some of the ushers to the playground area to help care for the children.

As for the playground, entertainment and goodwill are the immediate goals; but without safety, all is lost. For that reason it is necessary to inspect playground equipment frequently and to have ushers and usherettes on hand to guard the children if the parents are not doing so. Cleanliness of equipment and gayly colored design is most important in gaining the favor of the tots. Just about all the drive-in managers report that even though most of the children on the playground were admitted free, they make up for this at the concession stand. The kids really do work up an appetite on the playground, and the trailers during the intermission do a good job of reminding them of this fact. They may not pay any admission now, everyone concedes, but they are the future drive-in patrons, and now is the time to gain their favor.

Finally, all the successful drive-ins appear to have some unique extra services to offer, such as "rain-checks" in case someone must leave because of their children or for some other reason, bottle-warming services, conveniently located telephones, windshield cleaning, lost and found department, etc.

In summary, the successful drive-in operation is reportedly founded on a suitable combination of outstanding management, maintenance and public relations. Although the specific ingredients vary from drive-in to drive-in, they all grow out of this same root.

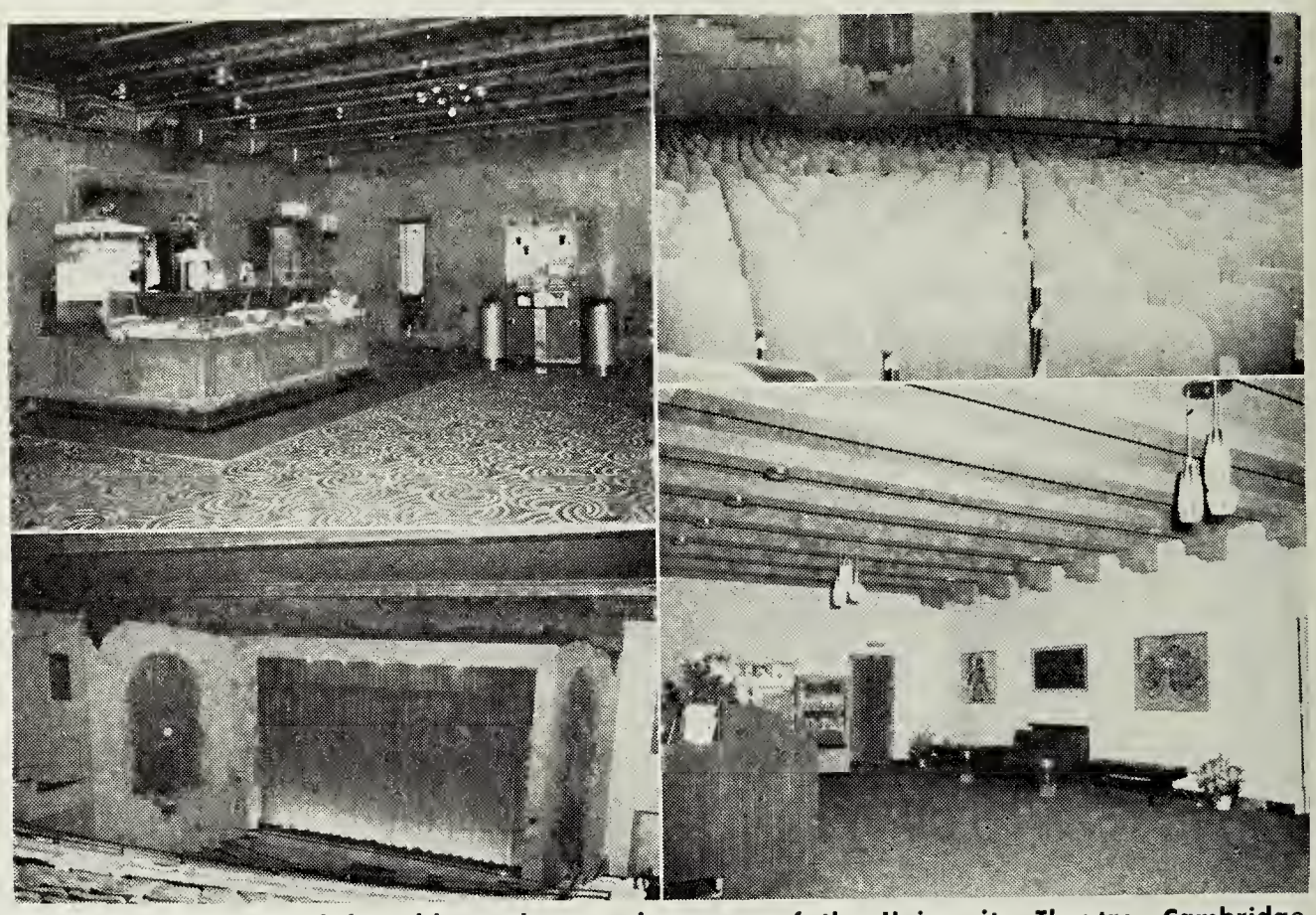
U.S. To Use Cinerama In World's Fair "Spacearium"

A new and revolutionary dimension in motion pictures will be unveiled by the U.S. Government at its 1962 Seattle World's Fair exhibit to demonstrate that the United States knows its way around in space. The government, in a unique million-dollar "Spacearium" theatre, will employ a wide-screen technique developed by Cinerama that is truly befitting the Space Age.

The motion picture screen for the Spacearium is actually the inner-side of a huge dome—like the inside of a hollow rubber ball cut in half. The motion picture screen will show an image from a single-lens projector which completely encircles the audience. The viewers will actually be surrounded on all sides and above by the Cinerama picture.

(*Continued on Page PE-14*)

Old University Theatre, Cambridge Remodeled, Renamed Harvard Square



Clockwise from upper left: Lobby and concession area of the University Theatre, Cambridge, Mass., before it was remodeled and renamed the Harvard Square. New pushback seats, with partial view of screen. The lobby as it looks now. The screen as seen from the balcony.

New England's newest motion picture theatre, the Harvard Square Theatre in Cambridge, opened last December 27th with Mayor Edward A. Crane cutting the ribbon.

Owner of the Harvard Square Theatre (formerly the University Theatre) is Brattle Films, Inc., also proprietor of the Brattle Theatre in Cambridge. Heads of the firm are Cyrus I. Harvey, Jr. and Bryant Haliday, both of Cambridge. Manager of the new theatre is Clarence A. Kramer.

The renovations of the new Harvard Square Theatre include new pushback seats with more legroom, cutting down the capacity of the theatre from 1900 to 1700 seats. Entrance to the theatre has been completely redesigned, eliminating two sets of doors to allow a clean sweep of foyer from the streets to the main lobby. Set in the foyer is an indoor graden with Italian terracotta urns.

The refreshment area has been completely remodeled along with the rest of the lobby, with Venetian blown glass lighting fixtures throughout.

Transistorized Sound

New transistorized sound equipment has been installed, as well as a new screen.

In addition to showing Hollywood films and important foreign pictures soon after their downtown Boston engagements, the Harvard Square Theatre has inaugurated a special Saturday-morning series for children, featuring films from British producer J. Arthur Rank, to be shown for the first time in this area. The series began on January 13th.

Plans for the new theatre include a 1962 Great Players Series sponsored by the Cambridge Drama Festival. The first event was held on January 21st when Sir Michael Redgrave, one of England's leading Shakespearean actors, was featured in a program of stories by Hans Christian Andersen.

Also planned is the Harvard Square Concert Series, beginning with a recital by Elisabeth Schwarzkepf, leading soprano of the Vienna State Opera and Angel Records, on April 18, 1962. A regular subscription series is expected to start in the autumn of 1962.

Chakeres Reopens Regent

The Regent Theatre, Springfield, Ohio, flagship of the Chakeres Theatres was opened recently, after being closed for over two months while being remodeled at a cost of slightly over $100,000. The entire auditorium was stripped; the old fashioned boxes were taken out; the proscenium enlarged so that a larger screen could be used; new seats and carpets installed. The entire inner lobby was completely modernized and the auditorium was walled in with doors on each aisle.

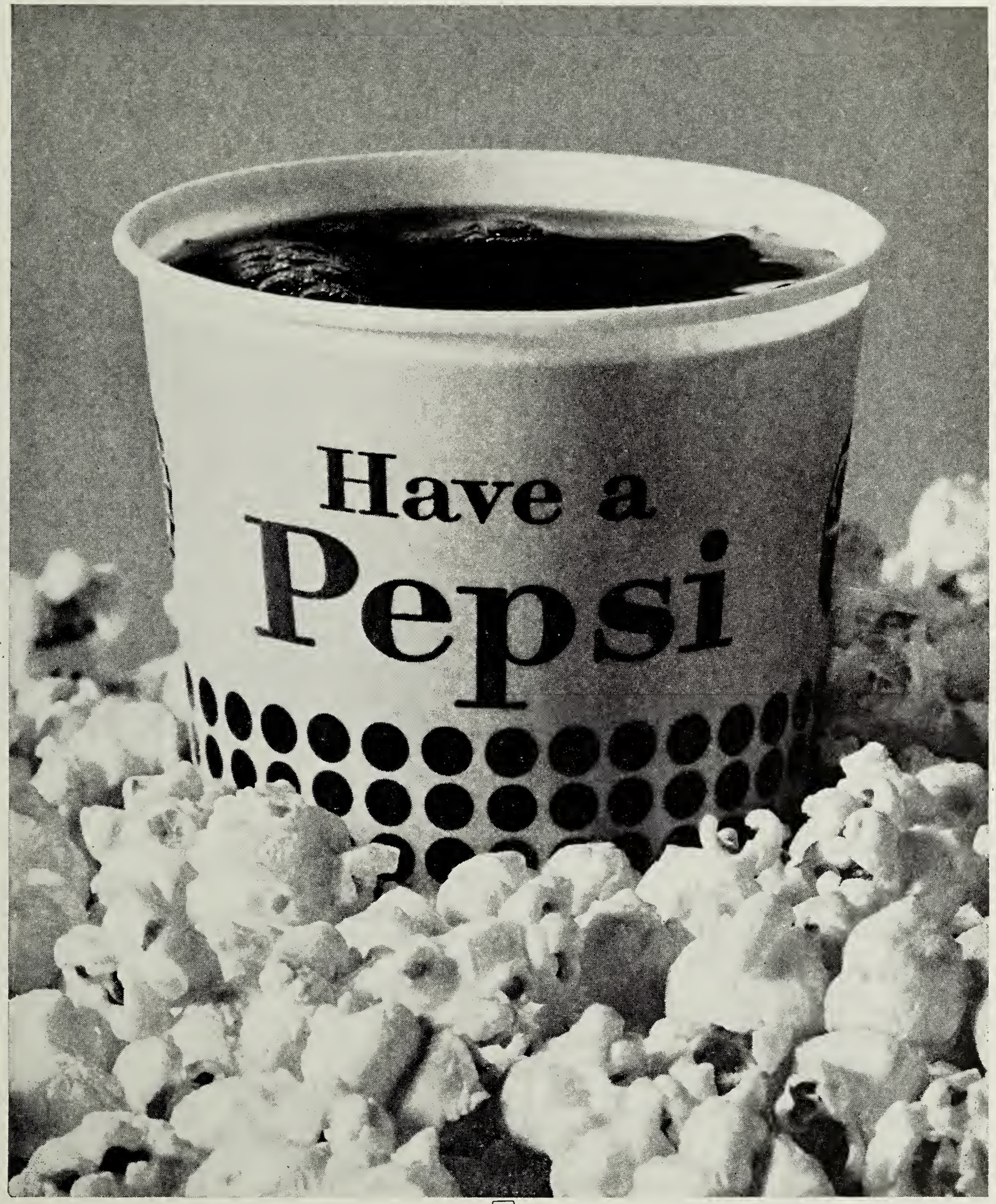
"Spartacus" was booked for the opening attraction and a super campaign was planned. Wren's Department Store, largest in town, cooperated by having a special smorgasbord in their restaurant for opening night and sold a combination dinner ticket including tickets for opening night. This was advertised in the newspaper, on all floors of the store, on all their radio spots and with a big window. The restaurant was completely filled for the opening night.

The newspapers cooperated by running two full pages of publicity Sunday before the theatre opened about Chakeres' 54 years in show business with pictures of old theatres that are now closed. Opening day merchants cooperated by running a "Spartacus" sale.

A typical Hollywood opening was used for the reopening of the theatre. The Lieutenant Governor cut a ribbon in the lobby, giant searchlights, bands inside and out, mayor and other officials all on hand with radio taping the entire proceedings.

Ads and stories on the new theatre were run in all the surrounding towns. Several High School Bands participated by selling special student tickets and making a portion of the money for themselves on each group sale.

The campaign was executed by City Manager William Reisinger and publicity specialist Virginia Bennett and supervised by General Manager Michael Chakeres and publicity director for the Chakeres Circuit, Wally Allen.



PROFITZ A POPPIN!

Profits pop 'way up when you sell Pepsi and popcorn! Your Pepsi-Cola bottler will show you how to make the most of these two money-makers. Call him today!

"Pepsi-Cola" and "Pepsi" are trademarks of Pepsi-Cola Company, Reg. U.S. Pat. Off.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Bob Garner, Editor

February 14, 1962

D-I Refreshments: Operation & Management

With drive-in refreshment sales representing up to half the outdoor theatre gross, the operation and management of that area remains vitally important to the successful performance of the theatre.

Distinguishable from its indoor counterpart not only by its percentage of the house gross and variety of items stocked, but also in the need for skilled personnel, the drive-in concession stand requires time, thought, and effort on the part of the management to serve its patrons adequately. If the operator of the drive-in works on a schedule that does not allow him to give this area the attention it requires in light of its important role in theatre profits, it is recommended that someone be brought in from outside who can concentrate entirely on this phase of the business.

Because the drive-in handles such items as candy, popcorn, soft drinks, hot dogs, ice cream, pizza, chili, bar-b-que, shrimp rolls, french fries, hamburgers, coffee, snow cones, cigarettes and other foods peculiar to a particular section of the country, a small-scale restaurant is, in effect, in operation during the show. This, naturally, makes it a requisite to have skilled managers, food preparers and servers in addition to those who handle the necessary routine jobs.

In a situation such as a drive-in theatre, where one department of the whole theatre does up to half the business, cash, and the control of cash, becomes extremely important. In counter operations, where each of the serving attendants is obligated to handle money, this fact becomes even more apparent. It then becomes an absolute necessity to watch several people for any attempts at pilferage.

In the case of a cafeteria-style concession stand, with only one, or a couple cashiers, it is not quite as difficult to control the cash. Also, since it is possible to carefully test applicants for cashier positions the possibilities of getting an incompetent person to handle money is greatly reduced.

Many drive-ins, especially those in small towns, attract an audience which consists largely of local people. Hence, those working behind the refreshment stand are in a good position to know, or, because of repeat business, get to know a large percentage of the customers. Therefore, in the case where each attendant is handling money, there is a temptation to undercharge neighbors and friends. But, when the cashier set-up is used, this problem is easier to solve.

Another management problem which can be detrimental to customer goodwill, is that of service. When the patron enters the stand, it is expected that he will be served in his proper turn. When someone who came in after him gets served first, there is a good chance that someone is not going to be very happy. Once again, the cafeteria layout makes it difficult for this to happen. Each person is served, in turn, as he moves along the line.

Still another distinguishing feature of drive-in concession operations is the amount of equipment needed, and the additional skilled management and checking which results from this equipment. It is obvious that the equipment in the drive-in stand must be checked constantly, and repaired immediately when a failure is reported. To the drive-in operator, it is as necessary to take good care of the food equipment as it is the projection equipment.

Lastly, great management skill is required due to the number of foods carried. In addition to the candy, popcorn, hot dogs, shrimp rolls, etc., almost traditional to drive-ins, there are foods, and techniques of preparing foods, which belong only to certain areas. It is the job of the concession management to ascertain all these peculiarities, and have exactly the right stock on hand.

The drive-in concession operator cannot do his job on a part-time basis, if he is to do an acceptable job. The manager of an efficient refreshment stand, no matter what style or layout is used, must be the master of food control, traffic control, and cost control. If business volume is not up to expectations, he must analyze his sales techniques, the food quality, the service, the equipment and the promotion pieces. He must know costs and margins of profit of every item. He must be a specialist. He must give all his time, effort, and thought to the selling of food.

Flavos Shrimp Rolls Gaining In Popularity



Shown is Flavos Shrimp Roll cardboard figurine counter promotion piece with easel.

Flavo-Rite Foods Inc., makers of Flavos Shrimp Rolls, announced that their Shrimp Rolls have steadily gained popularity over the past decade; and today are a featured product in over 1000 drive-in theatres, amusement parks, race tracks, ball parks and numerous other fast-food outlets.

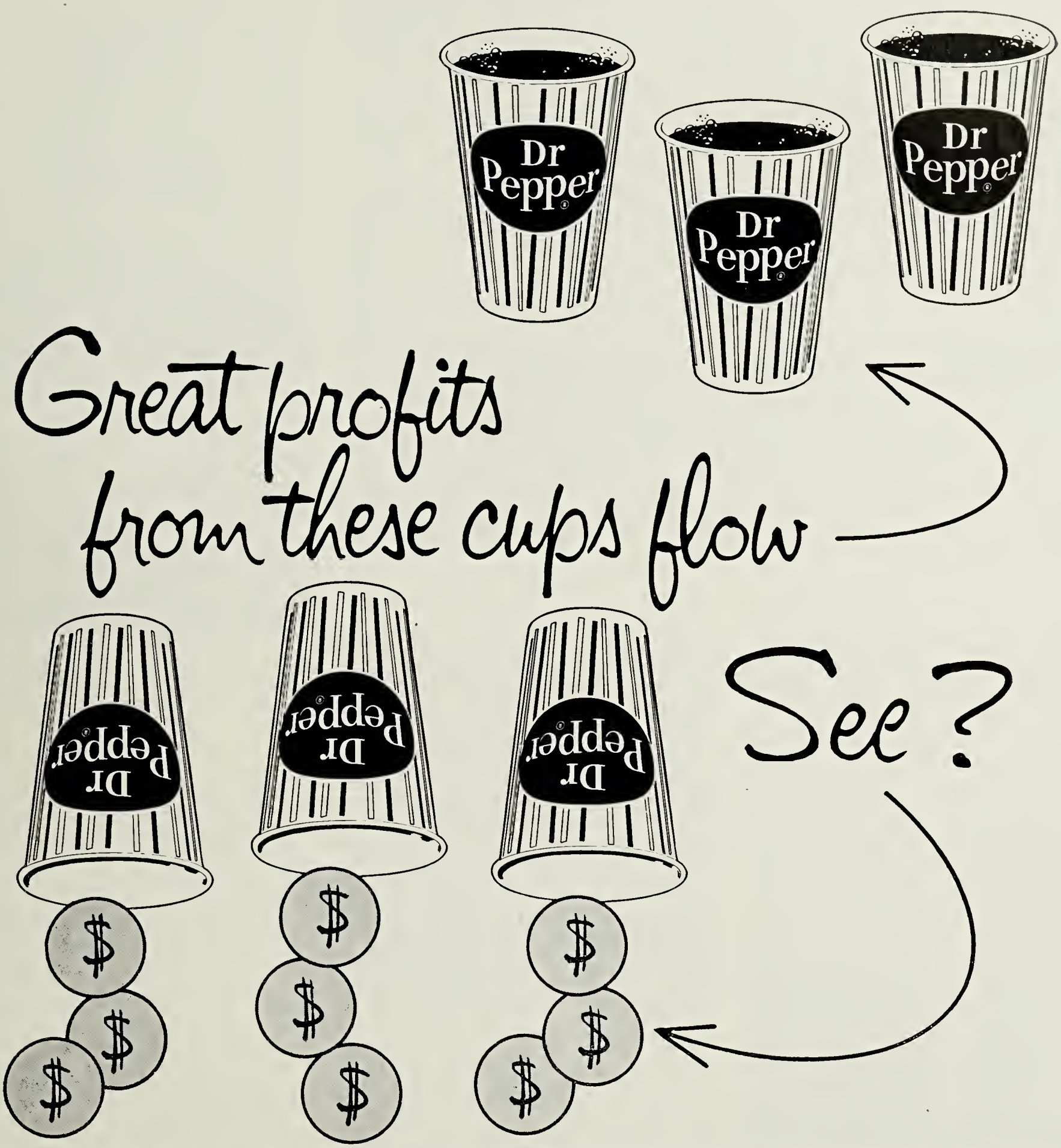
They say concession operators who handle Flavos Shrimp Rolls report on the ease with which the item can be handled, even when the call is heavy. It takes only 2 to 3 minutes to prepare them by deep fat frying, the company says, because they are pre-cooked. They can then be kept warm in serving cabinets or bun warmers.

Flavo-Rite added that they have color movie trailers, individual serving bags, and attractive point of sale material bearing the Flavos trade name which they offer at no charge. They also have cooperative tie-in promotional material with Coca-Cola and Pepsi-Cola.

Flavos Shrimp Rolls is a mixture of shrimp, celery and seasonings wrapped in a crisp noodle jacket. It can be served in the dispensing bag or napkin and may be prepared in the same oil as french fried potatoes.

The company says Flavos sell in most outlets for 35 cents per roll and almost always is accompanied by a beverage sale. They note that some drive-ins average as many as 1000 to 2000 units sold per week; and since it is meatless, it picks up Friday sales.

Flavos Shrimp Rolls are delivered frozen in cartons containing 50 units each.



Dr Pepper tops all flavor brands in soft drink sales

Are you cashing in?

"It's Different . . . I like it!" is more than an advertising theme.

It's the reaction thought or spoken by almost everyone who tries Dr Pepper. Not a cola, not a standard fruit flavor, Dr Pepper *is* different. And delightful. So delightful, people who have tried order Dr Pepper again. And again. Consequently Dr Pepper captures both the seasonal flavor market, and rides handsomely along with the year-long cola market!

Dr Pepper, along with a popular cola, gives you *two* year 'round best sellers. And since most of the public prefers a flavor to a cola, it's smart to feature the most popular flavor brand of all.

If you're not already sharing Dr Pepper profits, get the full story from the Fountain-Vending Division, Dr Pepper Company, P.O. Box 5086, Dallas, Texas.

10 2 Dr Pepper 4

NATIONALLY ADVERTISED
NATIONALLY DISTRIBUTED

Golden Palace Says Shrimp Rolls Sell Fast

During a past season weekend, the audience at a Drive-In Theatre consumed 1100 Shrimp Rolls. It was no special occasion or promotion, and according to Golden Palace Food Prod-



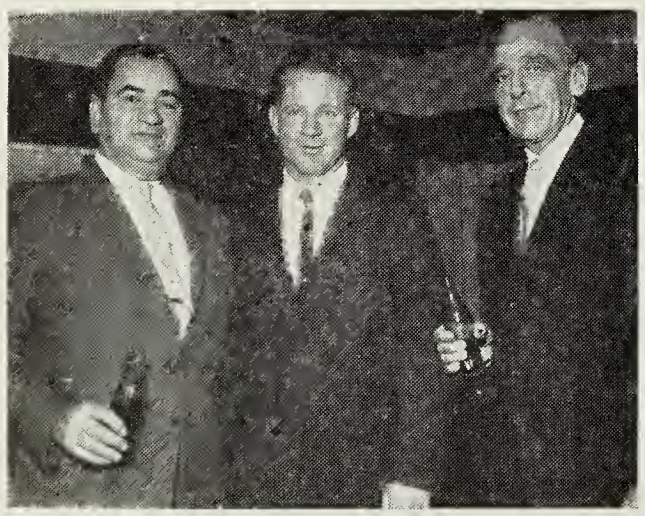
Men at work in the Golden Palace Food Products kitchen.

ucts, Inc., New York City, which makes Shrimp Rolls, it was a typical rather than an extraordinary sales performance.

The big news, according to Golden Palace is that Shrimp Rolls, once considered part of an exotic cuisine, have become, in the finger food category, as American as the traditional hotdog or hamburger. A drive-in theatre manager estimated that 85% of adults attending his theatre select Shrimp Rolls over other items offered.

Golden Palace adds that its Shrimp Rolls are not only good sellers at drive-in theatres but move equally well at restaurants featuring car service, or wherever finger foods are sold. However, the company says sales to and at drive-ins are important enough to warrant special promotions.

The full-color movie trailer furnished by them is designed to whet the appetite of viewers for the Shrimp Roll. When they get to the food concession, streamers and cards remind them again. Wherever suitable, Golden Palace also offers appetite-rousing full-color Ektachrome prints for display panels to its customers.



NEW YORK—Whitey Ford, center, New York Yankee star pitcher who broke Babe Ruth's World Series record with 32 consecutive scoreless innings, attending the premiere of the official World Series film with Charles Okun, left, The Coca-Cola Company's special sales representative for New York Region, and Charles A. Bourdelais, the company's theatre and concessions manager. The 1961 World Series film, which was produced by The Coca-Cola Company in cooperation with the American and National Leagues, was shown for the first time to baseball players, managers, sportswriters and notables at a luncheon in the new Toots Shor's restaurant in New York.

NAC Regional Meetings Set For New York, Dallas, K. C.

The Eastern Regional Meeting of the National Association of Concessionaires has been scheduled for Tuesday, March 20 at the Park Sheraton Hotel, New York City. The announcement was made by Sydney Spiegel, Super Pufft Popcorn Ltd., Toronto, Canada, and second vice-president of NAC, in charge of 1962 Regional Meetings for the Association.

Irving Shapiro of Concession Enterprises, Boston, and regional vice-president of NAC will be chairman of the meeting. Lee Koken, RKO Theatres, Inc., a Division of Glen Alden Corporation, New York City and past officer of NAC will be co-chairman.

Shapiro announced that The Coca-Cola Company will be host for the luncheon on that occasion. It was also reported that The Pepsi-Cola Company will sponsor a reception that will follow the adjournment of the afternoon program.

The Eastern Regional session will start promptly at 10 a.m., and will feature many recognized experts in the concession field. Details of the program will be announced later. Lee Koken, RKO Theatres, Inc., a Division of the Glen Alden Corporation and past president and chairman of NAC will serve as co-chairman.

The Southwest Regional Meeting of NAC to be held at Dallas on February 15 will be under the leadership of Kendall Way, Modern Sales and Service, Dallas, and the co-chairman will be Charles E. Darden, Charles E. Darden Company, Richardson, Texas.

The Southwest Regional will be held in connection with the Annual Convention of the Texas Drive-In Theatre Owners Association at the Statler Hilton Hotel, Dallas, February 13-15.

The "Heart-of-America" Regional is scheduled from 9:30 to 11:30 a.m., Thursday, March 8 in connection with Show-A-Rama *V* set for March 6-8 at the Continental Hotel, Kansas City, and sponsored by the United Theatre Owners of the Heart-of-America.

Beverly Miller of Miller Theatres, Kansas City will be chairman of the Concession Clinic at the "Heart-of-America" Regional in Kansas City on March 8 at the Continental Hotel.

Tastee-Freez Earnings Up

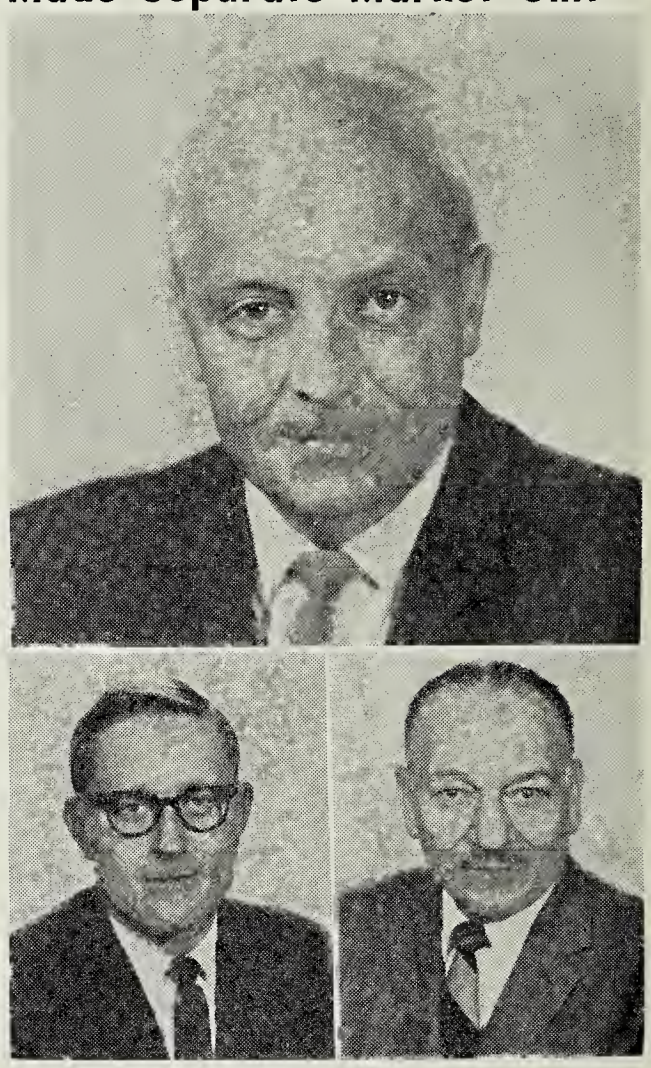
CHICAGO, ILL.—Tastee-Freez Industries, Inc., soft ice cream equipment manufacturer, reports a sharp increase in earnings for the three months ended October 31, 1961. Net profit for the quarter was $218 297 after taxes, equal to 18 cents a share on the 1,213,666 average number of shares outstanding. This represents an increase of 88 per cent over $113,455 or 9 cents a share on 1,147,000 average number of shares outstanding in the third fiscal quarter of 1960.

Total revenues for the three months to October 31, 1961, at $2,288,984, were up 89 per cent from $1,208,052 in the third quarter a year ago.

This brought earnings for the nine months ended October 31, 1961 to $834,216, up 89 per cent from $441,569 in the first nine months of the previous fiscal year, and equal to 71 cents a share compared with 38 cents a year ago. Revenues for the nine months, at $7,783,685, were up 76 per cent as compared with $4,420,-839 in the corresponding 1960 period.

Tastee-Freez Industries, Inc. became publicly owned in September, 1961, through sale of 350,000 shares of common stock, 200,000 shares by the company, 150,000 by a founding stockholder. There are 1,349,000 shares currently outstanding.

Nat'l Carbon Arc Products Made Separate Market Unit



Top: J. W. Cosby, who heads newly organized arc carbon group of the National Carbon Company. Bottom: P. H. Freeman, left, sales manager; and P. D. Ries, manager of engineering services.

NEW YORK—The arc carbon products department has been made a separate marketing group by National Carbon Company, Division of Union Carbide Corporation. Formerly part of the carbon products organization, the arc carbon products group is headed by J. W. Cosby as marketing manager, who reports directly to W. C. McCosh, director of marketing for National Carbon. Cosby was previously sales manager for arc carbon products.

Reporting to Cosby under the new organization plan are: P. H. Freeman, sales manager, and P. D. Ries, manager of engineering services.

Freeman joined National Carbon in 1950 following graduation from Niagara University. After military service from 1951 to 1953, he returned to the arc carbon sales department, and has had assignments in Atlanta and New York, his most recent position being that of field sales engineer in the New York area.

Ries attended Case Institute of Technology and joined National Carbon in 1920. He has been associated with the motion picture and graphic arts industries as an arc carbon specialist since 1925.

TEDA Elects Officers

The following officers and directors were elected by TEDA for the year 1962 at their recent meeting at the Sherman House, Chicago: E. H. Geissler, Atlanta, Georgia, president; Ed Miller, Los Angeles, California, vice president; Phil Wicker, Greensboro, North Carolina, secretary treasurer.

Directors: J. Eldon Peek, Oklahoma City, Oklahoma-chairman; Lloyd C. Pearson, Toronto, Canada; Louis M. Wutke, Los Angeles, California; Jake H. Elder, Dallas, Texas; Charles C. Cramer, Minneapolis, Minn.; Al Boudouris, Toledo, Ohio; George Hornstein, New York, New York; Tom Shearer, Seattle, Washington.

Thunderbird Launches New NT&T Theatre Construction Program

The Thunderbird Drive-In Theatre in Phoenix, Arizona, the first of a number of new theatre construction projects expected to be launched by National Theatres under its expansion program, has opened.

The deluxe $600,000 drive-in marks the first drive-in theatre that National Theatres has actually constructed from the ground up. NT&T Amusement Corporation is presently operating drive-in theatres in LaVerne, Calif.; Las Vegas, Nev.; Salt Lake City, Denver, and Topeka, Kansas. All are existing outdoor theatres acquired by NT&T.

Ground for the first drive-in to be built by NT&T was broken last August 22. The 1,050 car drive-in theatre has a screen 114 x 55 feet and the latest in sound and projection equipment. It is paved throughout the entire driving and parking area. The ultra-modern snack bar and concession area is an all-electric installation and air-conditioned by refrigeration.

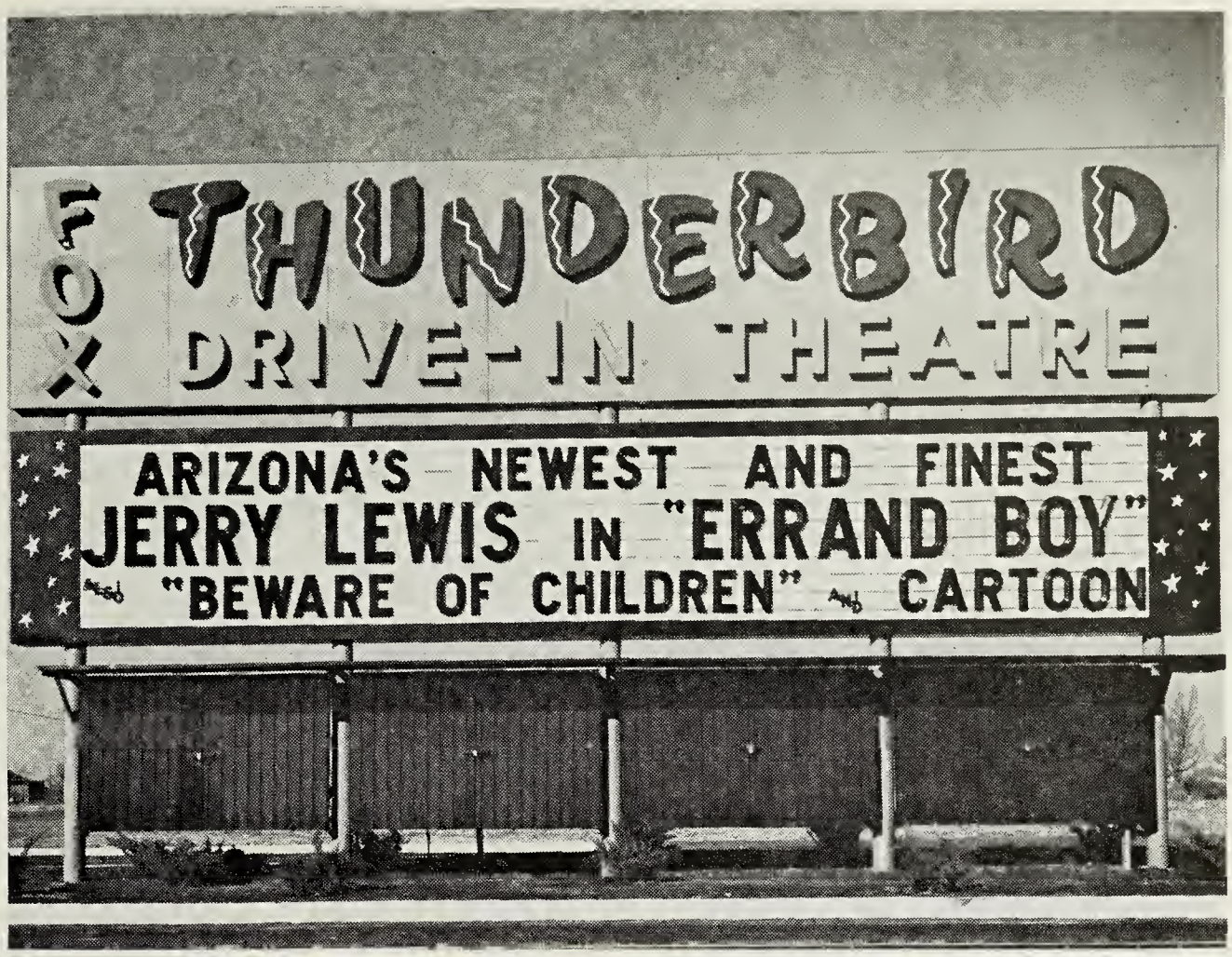
J. Walter Bantau, construction chief for NT&T Amusement Corp., said, "There are over 500 tons of structural steel in the Thunderbird Drive-In Theatre and the depth to which the foundations and steel go into the ground or concrete vary depending upon the particular member or position of the steel as well as the nature of the soil in which the footings are placed. In connection with the screen tower footings, they are approximately 20 feet deep poured with reinforced concrete around the steel footings.

"There are approximately 15,000 square feet of aluminum sheeting on the screen surface, backside, ends, etc. The finish which we used is known as crackle finish. However, it was all painted over as it takes paint better than the smooth aluminum sheet.

"With reference to the equipment in the snack bar concession room, etc. we have added special filters to our drink dispensing machines to eliminate any taste of treatment which may be used in city water systems. We have air conditioned the snack bar and made an all electric installation.

"In the projection room we have installed Century Projector Co.'s transistorized sound which is the first installation of its kind in the general area. This system is much quieter and produces better sound than the old vacuum tube systems. It is more economical to purchase, install and operate.

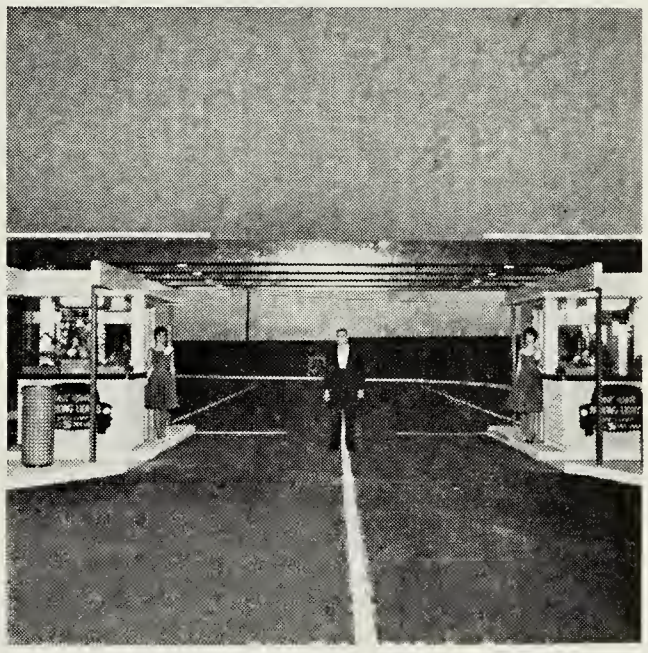
"Finally, the painting or decorating scheme depends a great deal on the individual taste of the owner and builders. In this connection I think our architect, Mr. J. Arthur Drielsma, selected a very attractive color scheme which is an eye catcher but not gaudy."



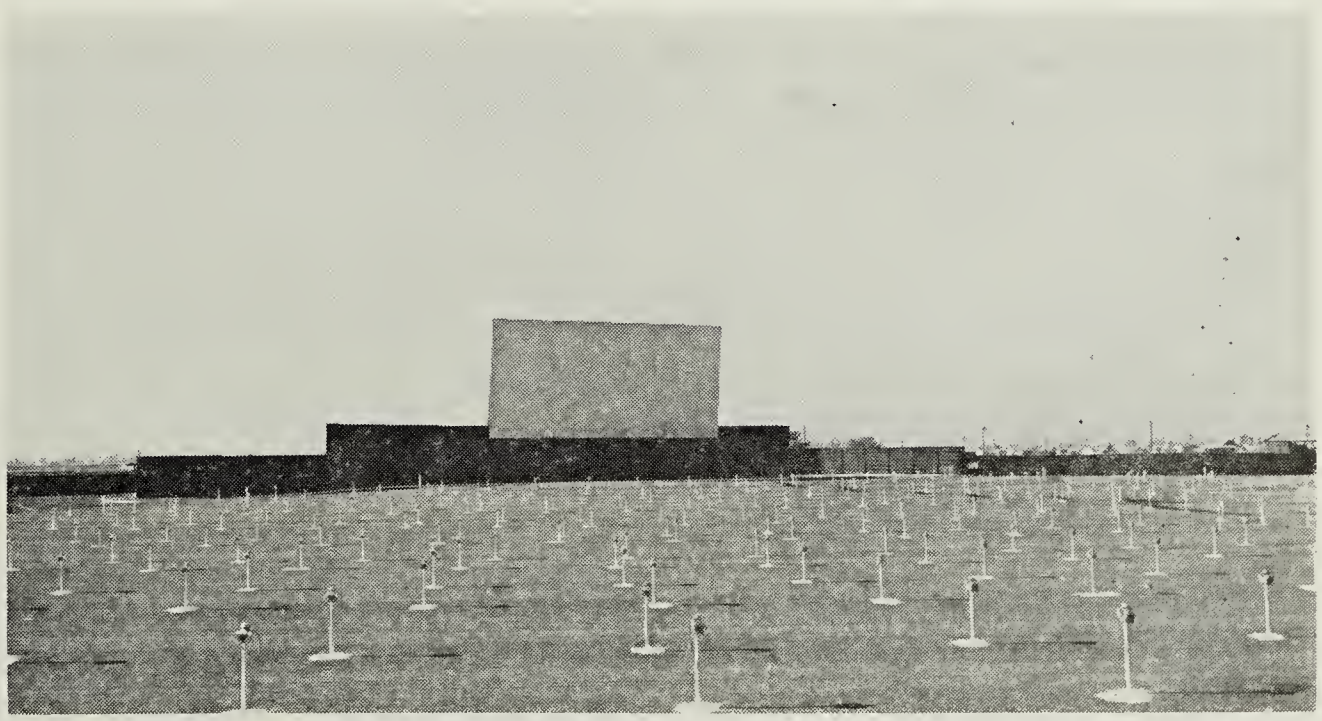
Shown above is the new Thunderbird Drive-In sign tower. Thunderbird is the first drive-in theatre to be built by NT&T from the ground up. The deluxe $600,000 drive-in is located in Phoenix, Arizona. J. Arthur Drielsma was the architect.



The Thunderbird concession area is air conditioned. It has all-electric installations and special filters to eliminate the taste of city water treatments.



The Thunderbird Drive-In is paved throughout the entire driving and parking area. There are over 500-tons of structural steel in the theatre.



Shown is the 114 x 55 feet screen, crackle-finished, with nearly 15,000 square feet of aluminum sheeting used on the screen surface, back, ends. The automobile capacity of the Thunderbird is 1,050. The screen tower footings are 20-feet deep.

Sweden Freezers Has Sales Office In D.C.

SEATTLE, WASHINGTON—Sweden Freezer, manufacturer of soft served ice cream equipment, has opened a company owned sales office in Washington, D.C. This distributorship, a subsidiary of Sweden Freezer, is to be known as Sweden Freezer Sales of Washington, D.C. and will be managed by J. J. Rieter, former area manager of the company's South Central Division.

The Washington office has complete demonstration facilities with a wide selection of Sweden equipment in inventory. Parts inventory, servicing, financing and used equipment are also offered.

In announcing the opening, Sweden Freezer vice president for sales, M. H. Patneaude declared, "Our aim is to give the food service industry in the Washington area the best possible service, including merchandising assistance, to convince them that Sweden is the equipment to buy whenever ice cream, milk shakes, fruit slush or other fountain dishes are sold."

Patneaude added, "Additional company owned sales outlets are planned for other major marketing areas in the near future. Sweden Freezer feels this combination of company owned retail stores along with the 120 independent dealers now handling our equipment is essential in continuing the top quality service and sales convenience expected by a rapidly changing food service industry."

Also, Sweden Freezer vice president for sales M. H. Patneaude, has announced the appointment of Blaine Highfield, 17780 13th N.W., Seattle, as manager of the company's newly created Sweden Freezer Distributor Division.

Highfield has been area manager of the company's Pacific Northwest division since 1959. He is a graduate of the University of Washington and a member of Sertoma through which he has served on the World's Fair speakers bureau. During the past two and one half years he has made approximately 100 speeches to groups ranging in size from 10 to 100 persons to acquaint the people of the Northwest with the fair.

"Shrimply Delicious"

FLAVO'S SHRIMP ROLLS

- **FIRST IN SALES**
- **FIRST IN QUALITY**
- **FAVORITES IN OVER 1000 DRIVE-IN THEATRES**
- **FREE COLOR MOVIE TRAILERS**

plus: Individual serving bags Tie-in promotional material with Coca-Cola and Pepsi-Cola.



write or wire

FLAVO-RITE FOODS, Inc.
2964 Lafayette Avenue
Bronx 65, N. Y.

What Makes A Good Checker?

NCR Has Tests For Cashiers

What makes a good checker? How can a self-service store choose faster, more efficient and more accurate checkstand operators?

To answer these questions, The National Cash Register Company has developed a battery of tests which are able to predict in an average of 9 out of 10 cases whether an applicant for a checker position will perform her job competently.

Developed by Dr. Ward J. Jenssen, industrial psychologist, the tests measure one's ability to read and record prices accurately, as well as other skills required in a checkstand operator.

The tests also indicate a person's ability to understand and follow instructions and to get along with customers and fellow employees. They also show how well she can adjust herself to new and unusual situations and generally adapt her thinking to different problems which arise at the checkstand.

The tests were developed during a two-year study which measured the aptitudes of 1,134 checkstand operators employed in the stores of 26 retail food chains throughout the country.

"The new NCR tests provide retailers for the first time with a precise instrument for selecting faster and more efficient checkers," said Dr. Jenssen.

The tests will help cut overages and shortages, reduce personnel turnover and improve customer relations, said Dr. Jenssen, who formerly served on the faculties of Northwestern University and the University of Southern California.

Some of the larger food chains have previously used tests of various kinds to screen checkstand operators, but only a few of these have measured the personality traits which are considered to be of prime importance in building better customer relations.

The annual turnover rate of checkstand employees ranges from 15% to 40%, surveys have shown. By being able to determine in advance, through use of the new testing program, whether a person has the basic ability to handle the checkout job, store managers should be able to make substantial reductions in this costly turnover rate.

While the tests were designed primarily for checkstand operators in food stores, they should prove equally effective in screening checkers for all types of retail stores which use a self-service checkout system, Dr. Jenssen said.

Dr. Jenssen stressed that the tests are intended only as an aid in selecting checkers and that they should not be used as the sole criterion in evaluating an individual's qualifications. However, he said the test battery should increase significantly the ability to choose competent checkout employees.

One part of the test measures an applicant's speed and accuracy. An applicant who answers many questions but makes frequent errors is likely to be a fast but inaccurate checker. Individuals who complete very few questions and make very few errors are likely to be accurate but slow.

Another section of the test provides a yardstick to determine whether an applicant possesses a suitable temperament for a checker position. Desirable personality traits in a checkstand employee include patience, attention to detail and a "positive attitude towards people," the NCR study indicates.

ABC Vending Voices Optimism For Future

With the close of 1961, the automatic vending machine industry established another record year in its history. Despite the sharp expansion in the number of vending machines in use, from some 50,000 units in 1952 to more than 4 million today, the industry is said to still have its greatest growth ahead of it.

Optimism for 1962 is based upon the continuing progress in automatic feeding and refreshment service through coin-operated machines, as more and more retailers and concessionaires turn to the improved batteries of vending machines to provide hot meals in industrial plants, office buildings, shopping centers and places of amusement.

Vending machines serve the public through many conveniences, resulting in lower costs and saving time, not only during the lunch hours, but 24 hours a day, seven days a week, in strategic locations. These factors have given automatic merchandising a growth rate far in excess of that of the population and the American economy.

The automatic vending service industry has been expanding at an annual rate of 12 per cent during the past 20 years to the present sales volume of $2.5 billion. An IBM electronic data-processing machine recently predicted an annual sales volume of $6 billion by 1968. ABC Vending Corporation says they are well prepared to participate in this indicated growth.

RCA Appoints Tait

The appointment of William F. Tait as division vice president, Marketing, Government Services, RCA Service Co. was announced.

Tait will be responsible for all of the marketing activities of Government Services which plans, engineers, installs, maintains and operates electronic equipment for the Department of Defense, National Aeronautical and Space Administration, Federal Aviation Agency, and other governmental agencies in the United States and in some 40 foreign countries.

He had been manager, marketing, Government Services, since August, 1959. Prior to that he was with the Ford Motor Company, Philco Corporation, and Lockheed Aircraft Corporation.

Included among the major projects under contract to Government Services are the operation and maintenance of the Ballistic Missile Early Warning System, the Titan T-5 installation at Marysville, Calif., White Alice operations in Alaska, RCA missile test projects at Patrick Air Force Base, Fla., and design of the Mark I Space Simulator for the Arnold Engineering Development Center at Tullahoma, Tenn.

Tait is a member of the American Marketing Association, Institute of Radio Engineers, Association of U. S. Army, Air Force Association, and Armed Forces Communications and Electronics Association.

He will continue to make his headquarters in the Cherry Hill, N. J. offices of RCA.

Continental Vending Automates U. S. Army Post In New Jersey

FORT MONMOUTH, N.J. — Practically everything but KP duty became automatic here as the U.S. Army opened three fully automatic feeding cafeterias—the first at any U.S. Army post in the world.

The three automatic vending installations—designed to feed 3000 civilian and military personnel at this huge base—began service with considerable fanfare.

The installations, which will feed personnel from banks of automatic vending machines, are located at Russel Hall, post headquarters and in the Evans Area of the Army Signal Research and Development laboratory. An additional installation is located at the Patterson Army Hospital at Ft. Monmouth.

Ceremonies took place simultaneously at 9 a.m., when Col. Clair H. Thurston, deputy post commander, Captain Wilbur S. Piersol, post exchange officer, and Melvin Chasin, vice president of Continental Vending Machine Corporation, snipped the ribbon at Russel Hall, while Col. Thomas K. Trigg, director of the Surveillance Department and Victor Trippodi, vice president, Continental Wonder Chef, New Jersey, paralleled the task at the Evans Area.

Army officials noted that the automatic cafeterias will perform the job of feeding post personnel more efficiently and quickly, with better quality food and a wider selection than previous methods.

According to J. L. Anderson, General manager of the post exchange, the vending machines will overcome many service problems because they will function 24 hours a day, seven days a week.

The cafeteria in the Evans Area will feed between 1,400 to 1,600 persons, and includes two hot platter vending machines, and others for hot and cold sandwiches, soup, desserts, pastry, candy, soda, ice cream, milk and two fresh brewing coffee machines. There is also an automatic bill changer, which accepts $5 and $1 bills, and returns change.

The smaller installation in Russel Hall will feed between 400 and 500 persons. It includes one hot platter vending machine, one for cold sandwiches, soup, desserts, ice cream, soda, milk, candy, pastry and coffee, as well as an automatic bill changer.

The hot platter vending machines provide a wide variety of full course menu selections with vegetables, at prices ranging from 30 to 50 cents.

Captain Wilbur S. Piersol initiated the project and directed the setting up of these installations. More than 50 machines have been installed by Wonder Chef, Inc., New Brunswick, N.J., a division of Continental Vending. In addition, the company installed tables and other necessities. The cafeterias have piped-in music as well.

The installation and service contract is one of the most unusual ever granted by the Army. It is for five years, with two two-year renewal clauses. The government says it will not take competitive bids until the end of the five-year period.

Univend Elects Kaneb

American Univend Corporation announced the election of George Dwight Kaneb as a director.

Kaneb is president and chairman of Union Oil Company, Boston, and a director of Canaveral International Corporation.

American Univend supplies vending machines as well as the products they dispense to operators throughout the country.

Coca-Cola Barrel Takes On New Look

ATLANTA, GA.—The familiar and popular red barrel, long a symbol for Coca-Cola in many outlets across the nation, has taken on a new look.



The new red barrel is an eye-catching red plastic, multiple drink dispenser for Coca-Cola manufactured and introduced to the market by Multiplex Faucet Company of St. Louis, Missouri.

Designed to attract customers and stimulate sales of Coca-Cola and other soft drinks and produced through the cooperative efforts of officials of Multiplex and The Coca-Cola Company, the new dispenser incorporates several outstanding features for increased operational efficiency and customer satisfaction.

The multiplex Red Barrel dispenser for Coca-Cola, using only 22½ inches of counter space, is constructed of injection molded Implex plastic, an especially durable acrylic plastic that is known for its toughness and resistance to staining. Implex is also resistant to aging and to attack by most common chemicals, machine oils and corrosive agents. Thus, glamourous appearance and rugged durability of the dispenser can be maintained for years even under heavy service use.

Available for both carbonated and non-carbonated drinks, the new Red Barrel can be ice-cooled, mechanically refrigerated or self-contained. The increased syrup capacity of two gallons per faucet gives the operator assurance of an adequate supply at all times.

For easy maintenance, the manufacturer has put in a stainless steel liner that is simple to clean, foam in place insulation that holds in the cold and new one-piece cold plate and liner construction eliminating all exposed water connections.

The improved Multiplex faucet with capillary and water flow control assures accurate quality control because of providing the correct amount of syrup and carbonation for a uniform drink at each serving. The faucets are available with self-closing, stay-open or split handles.

Papas Named NAC Chairman

Spiro J. Papas, Alliance Amusement Company, Chicago recently retired president of the National Association of Concessionaires, after a two-year term, has been named chairman of the board according to an announcement made by Russell Fifer, executive-director-secretary of NAC, Chicago.

The new office was created by an amendment to the bylaws voted by membership mail ballots after the recommendation was originally approved unanimously by the board of directors in New Orleans, October 12, 1961.

The function of the office shall be mainly advisory and the position honorary in character, according to the association executive. Each retiring president of NAC shall automatically assume this title.

The chairman of the board exercises voting power and when a new president is elected, he becomes an honorary member of the board of directors for the duration of his membership in the Association.

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For that chewy, flavor proven licorice that reminds you of the "Good Old Days", it's Switzer's . . . and it gives you:

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GE Has Xenon Arc Lamp Three Times Bright As Sun

CLEVELAND, OHIO—A new lamp which is nearly three times as bright as the sun has been developed by General Electric's Large Lamp Department, it has been announced here by Robert V. Corning, department marketing manager.

It is a compact, 5000-watt xenon arc lamp, the most efficient yet developed. Light produced by the new lamp totals 275,000 lumens, or 55 lumens per watt. It is seen as having applications in searchlight and projection equipment for research, national defense, commerce and industry.

The light source's first use is in a solar simulator for space vehicle investigations. In the visible spectrum, the light closely simulates sunlight, and its total spectrum, including ultraviolet and infrared, approximates solar radiation.

The 5000-watt light source is the second of its type to be developed by General Electric, according to Corning. A 2000-watt xenon arc lamp, similar in design, has been available for several months.

In addition to high brightness and color like sunlight, the powerful lamps feature a high degree of stability, and freedom from noise, smoke and fumes, qualities which point up their advantages for many applications, Corning said.

Among the uses in which these lamps are expected to make a contribution, Corning listed the following:

Solar Simulation—As a simulator of solar radiation, the lamps should find wide use in the ground testing of missiles and space vehicles in chambers designed to reproduce many of the conditions of outer space.

Several 5-kw lamps produced in the GE laboratory here have been ordered for use in solar simulation experiments.

Defense—Housed in parabolic reflectors, GE's xenon lamps will throw a powerful beam of light. The five-kw lamp, used in a large searchlight, could throw a beam of one-billion candlepower, sufficient to enable a person to read a newspaper at a distance of about 15 miles.

The armed services are expected to find these lamps useful not only for conventional searchlights, but also for infrared detection and signaling devices. Having a temperature which ranges up to 20,000 degrees fahrenheit, the arc is a strong emitter of near-infrared energy.

Potential other applications for the new lamps include: Lighthouse and airport beacons, advertising searchlights, industrial color matching, photo reproduction and photochemical work, optical comparators, stage spotlighting, motion picture and television projection and projection of background scenes at motion picture and tv studios.

The 5000-watt xenon lamp is a direct-current light source in an ellipsoidal-shaped quartz bulb. Although the overall length of the lamp is slightly over 19 inches, including bases at each end, the bulb itself is only about three and one-half inches in diameter and four and one-quarter inches in length.

The bulb houses two tungsten electrodes having an arc gap of eight millimeters. The arc operates in a high-pressure atmosphere of xenon, an extremely rare gas existing in the atmosphere at a ratio of one part in 170,000.

The lamp is started by applying a high voltage across its terminals. An electric current of 145 amperes flowing from the cathode to a large anode, weighing three-quarters of a pound, forms the arc in the xenon gas. Metal parts get extremely hot, the anode's temperature reaching 6000 degrees fahrenheit, nearly the melting temperature of tungsten.

Lamp life ratings are not yet completely established. The objective for both the 2-kw and 5-kw lamps is an average life of 1000 hours under normal operating conditions, with at least 75 percent of their initial light output near the end of the period.

M.P.E. Names Jarvis

Herbert R. Pilzer, president, Motion Picture Enterprises, has announced the appointment of Sylvia Jarvis as Eastern Sales Manager.

Miss Jarvis has been active in the distribution of motion picture equipment and supplies for the last fifteen years. She will make her office at the firm's newly enlarged quarters in New York City where she will be in charge of the distribution of M.P.E.'s professional film reels, cans and fiber cases.

M.P.E. sales have been rising at an accelerated rate for the last eighteen months. "We are glad that Miss Jarvis joined our organization. With our increased staff and our expanded warehouse facilities we are confident that we will be able to maintain the 'same day service' for which Motion Picture Enterprises, Inc. has become known," said Pilzer.

"Spacearium"

(Continued from Page PE-6)

In this hemisphere theatre, audiences will experience an entirely new type of entertainment experience—a realistic ride to the furthest reaches of space. In a "flight" which will take 12 minutes, Spacearium visitors will get a realistic look at all of the planets in our solar system. Then the vehicle for the Spacearium will take the stunned viewer past the Milky Way for a look at other solar systems.

Viewers will be exposed to more vivid presentations than have ever been put together before of space phenomena—ranging from the rings of Saturn to cosmic dust to exploding stars. In fact, this startling Spacearium show covers the equivalent of three billion light years of travel.

The Spacearium is being coordinated by a special office for the United States Science Exhibit within the Department of Commerce; the show is being sponsored by the Boeing Airplane Company, with Cinerama assuming the prime responsibility for putting the whole project together.

The keynote of the entire project is realism and, accordingly, a panel of experts have been retained and consulted through the entire production of the space journey film.

It is anticipated that the 12-minute show will be run approximately three times an hour to audiences of 700 people, with some 40 shows a day forecast through the six-month life of the Fair—running from April 21 to October 21, 1962.

Thus, the Spacearium should play to approximately 28-30,000 people a day or some five million viewers over the six-month period. The ability of the government to entertain and educate five million or more people on a budget of $1.5 million makes the Spacearium something of a good exhibit value.

Cinerama will assume full operation of the theatre at the Fair.

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Oelman Replaces Allyn As NCR Board Chairman

NEW YORK—Robert S. Oelman, president of The National Cash Register Company, was named by the NCR board of directors to also serve as board chairman following the retirement of the present chairman, Stanley C. Allyn.

Oelman, who has been president of the company since 1957, assumed the additional responsibilities of board chairman on January 1, the date on which Allyn's retirement began.

Allyn will remain as a director of the company and will also continue to serve as chairman of the company's executive committee.

In announcing the action, the board of directors expressed its appreciation to Allyn "for his immeasurable contribution to the advancement of NCR and its 55,000 employees throughout the world."

Allyn's career with NCR covers a span of almost half a century. Starting with the company in 1913 following his graduation from the University of Wisconsin, he was named comptroller in 1917 at the age of 26 and a member of the board of directors the following year. In 1926 he became treasurer, in 1931 executive vice president and general manager, in 1940 president, and in 1957 board chairman. Since 1940, when he became president of NCR, the company's world-wide sales have increased more than twelve times.

Oelman, who joined the company in 1933 after graduation from Dartmouth College, held several positions in the overseas and advertising departments of the company prior to being named assistant to Allyn, then president, in 1942. He subsequently became assistant vice president in 1945, vice president in 1946, executive vice president in 1950, and president in 1957. He has been a director of the Company since 1948.

Oelman is a director of a number of companies, including Koppers Company, Proctor & Gamble, and Ohio Bell Telephone. He is a trustee of Dartmouth College.

Bert Nathan Acquired By American Univend

American Univend Corporation announced it has signed an agreement to acquire 25 companies that comprise Bert Nathan Enterprises, Inc., and Dine-O-Rama, Inc., two of the nations' largest independent concession and vending machine operators.

I. R. Rill, president of American Univend, said that the transaction involves approximately $1,500,000. The acquired companies, which will operate as wholly-owned subsidiaries of American Univend, will continue to be managed by their present officers, headed by Bert Nathan, Rill stated.

Bert Nathan Enterprises, in 1960, had a total volume of $2,500,000. In addition, Rill noted, Dine-O-Rama expects to operate at the rate of $3,000,000 annually, resulting in an estimated total volume of $5,500,000 per year for all the acquired operations. Dine-O-Rama, a nation-wide chain of companies organized by Nathan this year, operates all vending machines, as well as food, drink and amusement concessions, in major discount stores across the country.

Among the companies controlled by Bert Nathan Enterprises are A & R Distributing Co., wholesale candy and vending machine distributors; Drive-In Concessions, which runs food and drink concessions in the leading drive-in theatres in the New York metropolitan area; Theatre Drink Corp., which owns and maintains 700 drink machines in movie theaters; Theatre Popcorn Vending Corp., which sells pre-popped corn to theatres throughout New York and New Jersey, and Vendorama, specializes in food servicing in plants and offices.

"The acquisition of Bert Nathan Enterprises and Dine-O-Rama marks a major step in our plans for continued expansion and diversification," Rill noted. "Furthermore," he said "it puts at American Univend's disposal some of the top talent in the concession and vending business."

Nathan is past president and one of the founders of the National Association of Concessionnaires. He is also a director of the New York Vending Association, and a member of the National Automatic Merchandising Association.

American Univend leases vending machines and supplies the products sold in these machines to operators throughout the country.

Litton Indust. Sales Up

Litton Industries' sales for the first six months of the 1961-62 fiscal year totaled $168,000,000, Charles B. Thornton, chairman of the board of Litton, announced in a preliminary report. Sales reported for the same period last year were $108,202,000.

After-tax earnings for the period totaled $7,440,000 as compared to $4,448,000 at the close of the comparable period last year.

Earnings per share for the first half, which ended Jan. 31, 1962, amounted to $1.54 for the approximately 4,815,000 shares of common stock outstanding, a 54 percent increase over the $1.00 per share reported for the same period a year ago, adjusted for the 2½ percent stock dividend paid in October 1961.



DRIVE-INS NEED 70mm

Let's face it. Most drive-in screens are just too big and too far away for 35mm projection. It's like using 16mm film in a big indoor house. You just can't get the kind of bright, sharp picture on the screen that is essential to exhibiting modern motion pictures. ■ The solution is 70mm. Why? Because the larger aperture of a 70mm projector allows over 4 times as much light to pass through. And because the 70mm picture is at least 4 times sharper due to the reduced magnification. ■ This vast superiority in projection quality makes it just plain common sense to have 70mm projection in drive-in theatres. Pretty soon it will be an economic 'must'. Already more than 50 great boxoffice attractions have been released or are being planned in the 70mm process. ■ Some 70mm pictures have been released to drive-ins, more are expected. Get set for next season by checking your favorite theatre supply dealer now. Learn the facts about the Norelco 70/35 . . . the world's most widely used, thoroughly proven 70mm projector. **Write, wire or call for information today!**

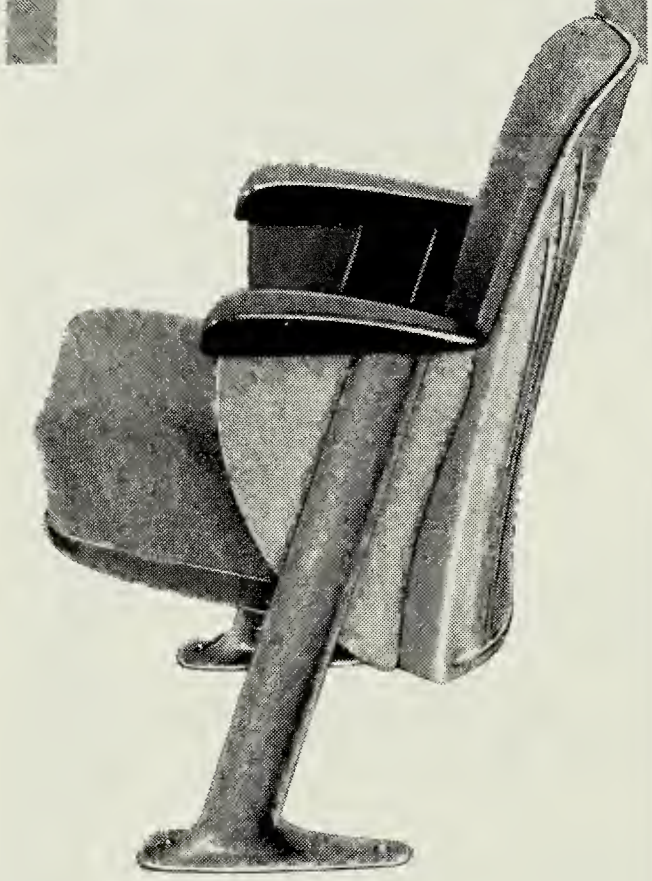
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CCCI Names Markert

The Board of Directors of the Candy, Chocolate and Confectionery Institute has named William P. Markert as executive director of CCCI. Charles V. Lipps, CCCI president, said "We have engaged the best possible man for this position. This means that the Institute is a complete entity and that it will be even more effective from now on." Markert has been associated with the National Concrete Masonry Association.

Markert, who brings more than 13 years of top-level trade association experience to his new post, said as the full-time head of CCCI activities he would "work with all members of the CCCI team to make our program the most effective public relations effort mounted by any industry at any time." Until his selection, day-to-day activities of CCCI were under the direction of the Steering Committee made up of top permanent executives of the five sponsoring organizations—National Confectioners Association, Associated Retail Confectioners, Chocolate Manufacturers Association, National Candy Wholesalers Association, and National Association of Tobacco Distributors.

The new executive director immediately become responsible to the CCCI Board of Directors for operation and direction of the $250,000 per year public relations program. Markert will work directly with the Institute's public relations agency, Theodore R. Sills and Company.

Markert will move to CCCI headquarters in Chicago from Washington, D.C., where he was director of promotion and manager of the Concrete Industries Exposition for the concrete masonry group. He has been affiliated with the organization since 1949.

RCA Appoints Five

Five new managers, administrators and marketing representatives have been appointed in the RCA Service Company marketing activity, it was announced by W. F. Tait, Manager of Government Services Marketing.

D. R. Hebert was appointed manager, field engineering marketing programs, responsible for the organization and integration of marketing efforts in connection with the department of Defense, government agencies, and prime contractors. Formerly Eastern District sales manager for Cook Electric Company, Hebert joined RCA in Dec. 1961.

J. Kingan was named manager, interdivisional proposals, responsible for the acquisition of information and development of proposals in support of RCA Defense Electronic products and other divisions of the company. He has been associated with the service company in field engineering and marketing capacities since 1950.

J. R. Cameron was appointed marketing representative, central marketing region, which extends throughout the midwestern states from Texas to the Canadian border. Cameron formerly was associated with the specialty systems division, General Electric Company.

J. R. Harritt was named manager, marketing administration and analysis. He has held financial and marketing positions the past 12 years with RCA in the Corporate Staff and Electronic Data Processing activities.

A. J. Bartuska was appointed administrator, major projects marketing. He will coordinate the marketing effort on Government Services, major projects. The current major projects of the RCA Service Company include the BMEWS Service Project; the Titan Project; the White Alice Project; and the Missile Test Project.

Kodak Names Parks

N. Gorham Parks has been named assistant manager of Eastman Kodak Company's photo reproduction products sales division, it was announced by Theodore F. Pevear, Kodak vice-president and director of sales administration.

Parks joined Kodak in 1936 as a member of Kodak Research Laboratories in Rochester, N.Y. In 1937 he moved to the finished film department at the Kodak Park Works and later joined the superintendent's staff.

In 1941, Parks left Kodak to enter military service. During World War II he served with the U.S. Army in North Africa and Europe, received five battle stars, and returned to inactive duty as a lieutenant colonel in 1945.

Returning to Kodak in July of 1945, Parks joined the sensitized goods sales division at Kodak Office in Rochester. He became a staff member of the industrial photographic sales division in 1949 and joined the graphic reproduction sales division in 1955.

Parks began his new duties as assistant manager of the photo reproduction products sales division on January 1, 1962. The division is responsible for the sale of Kodak photographic products used in engineering drawing reproduction.

Eprad Purchases All Rights To "Transing" Transistor System

All design and manufacturing rights to the "Transing" 70-35 mm transistorized theatre sound system have been purchased by Eprad, Inc., Toledo, Ohio.

"Production of this transistorized head (front-end) amplifier system will start about the first of the year," James P. McSorley, marketing manager, stated. "This basic system has been performing beautifully in Cinerama and other theatres for almost two years now. It was originally developed three years ago by Northwest Sound Company (Minneapolis) which is headed by O. E. Maxwell and H. A. Thielvoldt and staffed with former Altec and E.R.P.I. engineers," he said.

Eprad's chief engineer, Robert Hedler stated that minor revisions in the basic package are being made and a few functions added. Hedler, former chief engineer of Kaiser-Electronic's plant in Toledo, said that this system is compatible with all make sound heads (photo-cell or Photo-transistor) and all make power amplifiers.

Eprad's transistor head amplifier will be available in both high-level and low-level systems magnetic; in 6-4-1 models (six channel magnetic; four channel magnetic; one-channel optical) and 4-1 models (four channel magnetic; one channel optical). Other models will be available later. The system is designed for use with standard optical, Cinemascope magnetic, Todd-A-O, 70mm and Cinerama films.

Pepsi-Cola Announcements

Pepsi-Cola Metropolitan Boxing Company, Inc., President John L. Bate announced that six of the company's plant managers have been named vice presidents of this wholly owned subsidiary of Pepsi-Cola Company. They are:

James McCaffrey of Boston, Mass.; Frank Holden of Memphis, Tenn.; John J. Monaghan of Milwaukee, Wis.; Donald A. Kiley of Phoenix, Arix.; and Charles Mangold of Pittsburgh, Penna. Thomas J. Regina, manager of the Las Vegas, Nevada, Pepsi plant, was named vice president of the Pepsi-Cola Bottling Company of Las Vegas, another subsidiary of the parent company.

Paul F. Ryals, vice president of the Pepsi-Cola Metropolitan Bottling Company, Inc., has been named general manager of the Philadelphia, Pennsylvania, plant. Ryals comes to Philadelphia from Alexandria, Virginia, where he had been general manager of the Alexandria plant since 1953. He started his career with Pepsi-Cola as a route salesman in Alexandria in 1946 after being discharged from the Army as a First Lieutenant.

Frank L. Peck has been named a vice president of Pepsi-Cola Metropolitan Bottling Company, Inc., and manager of the company's Houston, Texas, plant. Peck succeeds Victor M. Kaufman who was appointed vice president in charge of the Western Division office of Pepsi-Cola Company in Los Angeles, California.

Albert W. Lee has been named a vice president of Pepsi-Cola Metropolitan Bottling Company, Inc., and sales manager of the company's plants in the United States. A veteran of seventeen years in the soft drink industry, Lee joins Pepsi Metropolitan after serving as Eastern regional manager of Pepsi-Cola Company's office at Hartford, Conecticut, for the past four years. He will make his headquarters at 500 Park Avenue, New York. The post is a newly created one.

John F. Corbani has been named assistant to market research director vice president Sy Lusterman. Corbani joins Pepsi after five years experience with Batten, Barton, Durstine & Osborn Advertising Agency, the last year and a half as account research executive for Pepsi-Cola. He was a member of the research organization, Knowland & Compnay of Greenwich, Conn., before moving to BBDO.

Garrison Named Manager Of Jerrold Subsidiary

Paul Garrison has been appointed General Manager of Technical Appliance Corporation (Taco) according to an announcement made by Sidney Harman, president of Jerrold Electronics Corporation. Technical Appliance Corporation, a wholly owned subsidiary of Jerrold, is a leading manufacturer of radio, microwave, and television antennas for consumer, industrial and military markets. Within the past five years, it has extended its activities to the design, manufacture and marketing of commercial microwave antennas and specialized antenna systems for the government's space and missile programs.

The appointment of Garrison to the top administrative post at Taco is in line with recent appointments of General Managers made by Jerrold at Harman-Kardon, Inc., Plainview, New York, and at the Philadelphia facility of the company.

These appointments reflect a corporate structure adapted to Jerrold's rapid expansion, stated Harman. This consists of decentralized management under a management group, he said. Taco, acquired by Jerrold last September, was the second major acquisition in less than a year. In February 1961, Harman-Kardon, Inc., merged with Jerrold Electronics Corporation. These companies produce a broad range of electronic products and communication systems for the consumer, industrial, commercial, education and military markets.

Together with Herbert Brown, president of Taco, and Tore Lundahl, executive vice-president, two of the company's original founders, Garrison will form Taco's top management team.

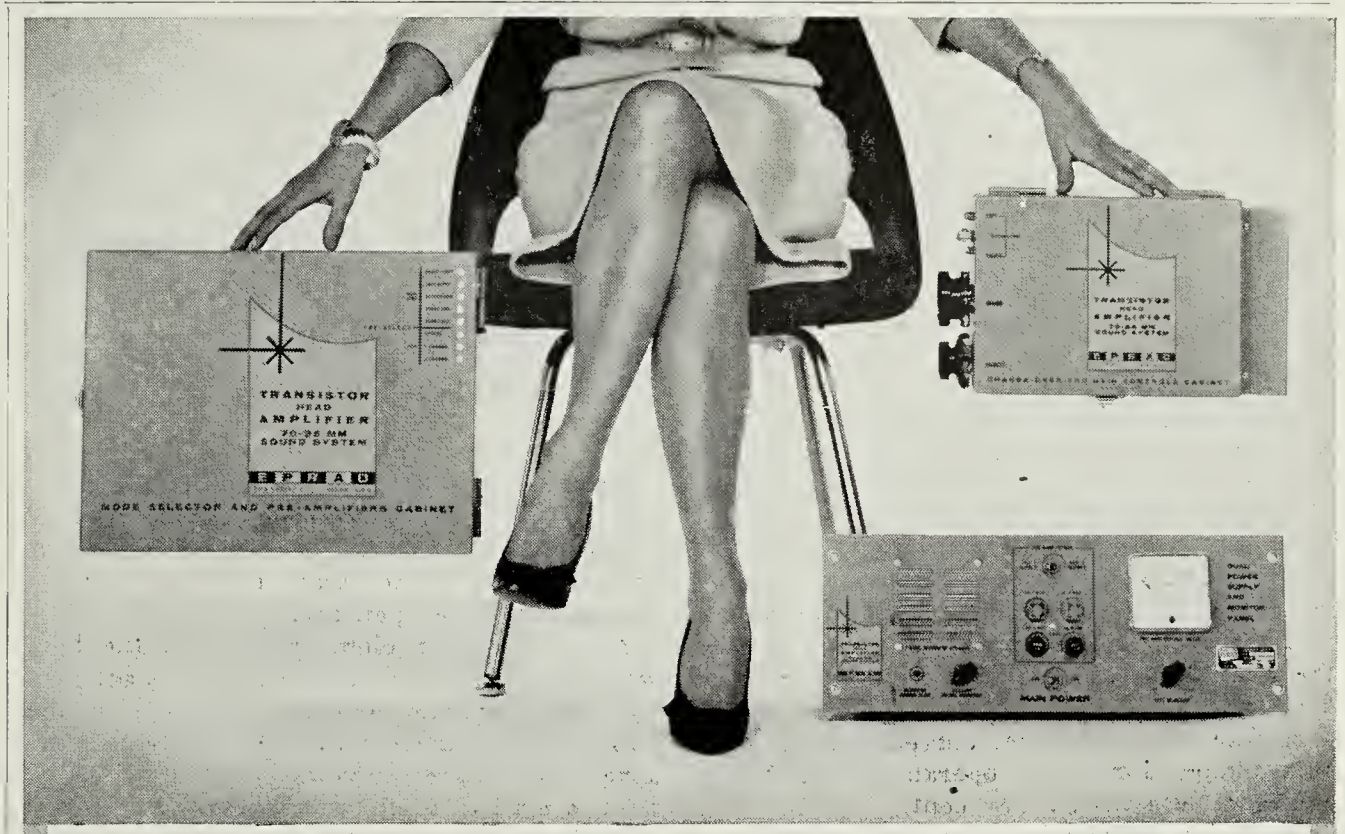
Garrison was formerly sales manager of the special products division of I.T.E. Circuit Breaker Co. in Philadelphia. In this post he was responsible for marketing the division's products, among which the most important are antenna systems and microwave components. Prior to becoming sales manager, he was a sales representative in I.T.E.'s Military Electronic Equipment Division. Earlier, as assistant to the president of design service in New York City, Garrison's duties included negotiation and administration of the company's government contracts.

Garrison was graduated with a B.S. degree from the U.S. Naval Academy, where his curriculum was directed toward electrical engineering. He also completed a management program of study at Harvard University's Graduate School of Business Administration and attended Ohio State University where he completed pre-law requirements.

Gevaert Opens New Office

The Gevaert Company of America, Inc., announces the opening of a new branch office in the San Francisco area. It is located at 1485 Bayshore Boulevard, San Francisco 24, California.

Kent Rooks is Gevaert Northwest district manager.



New Eprad Transistor Sound System

Brings 'em *(SOUND TRACKS)* **Back Alive...**

dependable, true-fidelity sound at a reasonable price

Three years in the making (development), two years in the proving (at Cinerama and other theatres) and EPRAD's Transistor Head Amplifier System serves up a magnificent "sound feast" for you and your customers.

EPRAD's front-end system handles with ease the *critical step* in sound reproduction . . . pre-amplification. You get full, rich lows as well as clear, crisp highs. Even a poor power amplifier finds it hard to distort this sound.

Six models cover the complete film sound spectrum . . . 6 track and 4 track magnetic and standard optical in high and low level systems. Install a system to meet present needs; *expand* it later as desired. Combine it with *any type* sound head, *any type* power amplifier.

Simple installation of the three compact components . . . (1) Pre-Amp Cabinet houses multi-purpose, equalized pre-amps and mode selector with 5 "non-sync" and 3 "film" positions . . . (2) Change-over-Gain Controls Cabinet has manual or push-button switching and multi-channel gain controls . . . (3) Dual Power Supply Panel includes monitor speaker, pre-amp output meter, test switch for all film channels plus power "B+" tests.

And if service is ever needed, a serviceman can easily service system with ordinary tools and parts; or replace factory plug-in component parts.

If you are building or remodeling, install an EPRAD transistor sound system. It'll be the best purchase you ever made.

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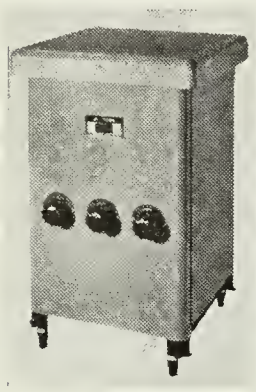
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NEW PRODUCTS that have theatre interest

Strong Has New Type Silicon Transformer-Rectifier

A new type silicon stack transformer-rectifier designed as a power source for the operation of two projection arc lamps has just been announced by Arthur J. Hatch, president of The Strong Electric Corporation. No flicker or other change in screen light is noticeable at the time of striking the arc or making changeovers, according to Hatch.



Employing two silicon stack assemblies, one for each output, the unit is said to afford much greater efficiency than selenium rectifiers and previously developed silicon types.

Known as the Bi-Powr, the first equipment in this new line has a dual output rating of 90-135/90-135 amperes at 50-70 volts D.C. It is designed for operation on 220 V. 50/60 cycle, three-phase A.C.

The novel "LO-Strike" feature associated with each output protects the silicon stacks from overload and prevents the destruction of carbon crater upon striking the arc. Indeed the strike is so gentle that it is impossible to detect on the screen when the incoming arc is struck. An exclusive automatic reset permits immediate restriking in the event that the arc is not established the first time.

A choke in the direct current output circuit makes for quiet operation and holds ripple to less than 3 per cent.

Built for extremely long life, the silicon stacks are down draft fan cooled and the transformer is Class H glass insulated.

The Bi-Powr, weighing only 301 pounds, is extremely compact, requiring one-third to one-half less floor space than other equipment of comparable power rating.

New Heavy Duty Infra-Red Heater



A new heavy duty infra-red heater has been developed to provide warmth, without heating the air, in factories, open terraces, sidewalks, service stations, public buildings, or wherever it is necessary to supply heat in sections of large open areas.

A fused quartz element supplies the heat which is directed to the required exact spot by semi-parabolic reflectors. These plus the long rectangular design and end reflectors insure a wide area coverage. Since infra-red heat is similar to the sun's rays, it does not heat the air between the unit and the person or object to be warmed. Heat penetration is completely independent of temperature in the surrounding atmosphere. All objects within the area of coverage are warmed through transfer of infra-red energy. Maximum heat output is reached in seconds.

The new heavy duty heaters may be wall or ceiling mounted. Five different models are available in 110/120 volt styles ranging from 500 to 1450 watts. Eight styles are available in 220/240 volts ranging from 1000 to 5000 watts per unit. Models for 208 or 440 volts are available on special order.

Monroe Has New Chuck-Hole Repair

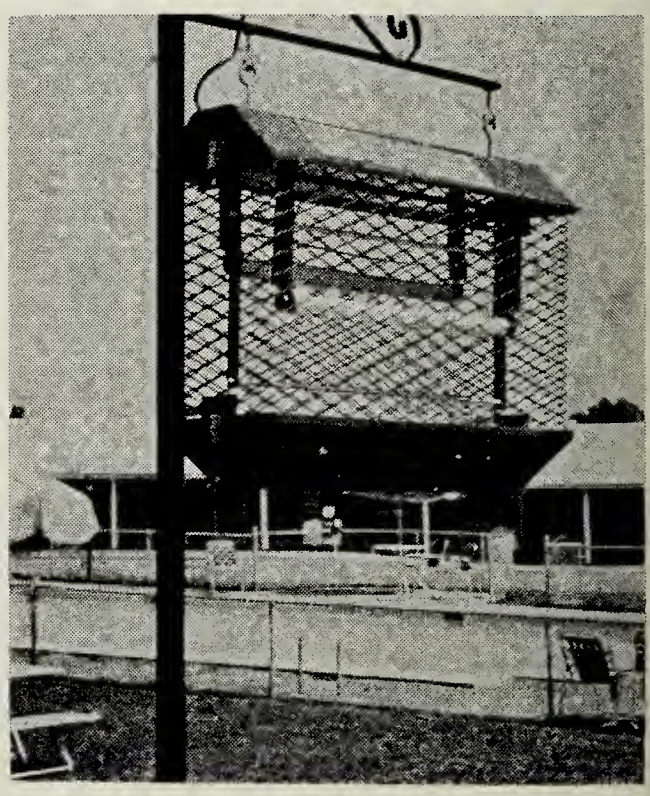


Chuck-holes are no longer an expensive and time-consuming maintenance problem, according to Monroe Company, Inc. Monroe ZOR-X is reported to be an economical method of repair and will outlast most original pavements. Because of a new, unique process of blending the priming compound and method of coating the compressible aggregate, the company announces the material can be applied directly into the damaged area—even if it is wet or surface temperatures are as low as 15° F.

ZOR-X is supplied in 30 and 55 gallon reusable drums and can be stored for long periods.

Sno-Master Announces New "Insect-Electrocutors"

Sno-Master Manufacturing Co., national selling agents for the "Insect-Electrocutor," the safe, easy and economical way of controlling flying insects, announces four new models of "Insect-Electrocutors" for the 1962 season.



Included in their new models is a Daytime unit to be used for the elimination of daytime flying insects only, such as flies, wasps, bees, mosquitoes etc. Another new model is the Day-Niter. Beside attracting and eliminating day flying insects as above, it will also attract and destroy night-flying insects. These models can be provided in both stationery models for mounting on the outside, and portable models for outside and inside use.

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SMPTE Conducting Motion Picture Courses At USC

HOLLYWOOD, CAL.—A comprehensive course in motion picture production, equipment and services is being conducted by the Society of Motion Picture and Television Engineers (SMPTE) during the spring semester at the Univeristy of Southern California.

The course, to be given in 16 sessions, will touch all phases of motion picture production—from script design to theatrical projection.

Instructors for all topics have been chosen from among the established leaders in the motion picture industry, according to R. G. Sullivan, chairman of the SMPTE education sub-committee coordinating the course with the Cinema Department at USC.

No credit will be given for the course. However the University will award a "Letter of Completion" to all registrants who satisfactorily complete the semester.

Sullivan said, "SMPTE is undertaking this non-profit project as a service to the motion picture industry. To our knowledge, this is the first time that this has been done with such an illustrious team of instructors."

Classses began at 7 p.m. Monday, February 5, And will be held subsequent Mondays for 16 weeks.

Classes will consist of lecture sessions at USC and laboratory sessions at some of the major facilities. The following is a preliminary listing of instructors and subjects:

Dr. Herbert Meyer, Douglas Aircraft Company, "Materials and processes for set construction and chemical and mechanical special effects"; A. Arnold Gillespie, MGM, "Special visual effects—miniature, rear projection, full size, matte painting, and optical"; Ralph Westfall, Eastman Kodak Company, "Cleaning, lubrication and storage film"; R. Gordon Rau, Warner Brothers, "Corrective make-up and color values"; William L. Widmayer, Columbia Studios, "The camera and related equipment"; M. A. Hankins and Howard Bell, Mole Richardson Company, "Lighting and power equipment"; Frederick Y. Smith, Walter Lantz Company, "Creative film editing"; Curtis L. Toberts, Aerospace Corporation, and Walter Wise, independent writer-consultant, "The script, its design, development, finalization and relation to production"; Ted Fogelman, Consolidated Film Industries, "Laboratory methods and procedures"; Richard E. Peck, Glen Glenn Sound Equipment Company, "Methods of preparing and recording sound"; Sy Wexler, Sv Wexler Film Productions, "Animation and titles"; Lowell H. Keeley and Charles A. Satchell, Walt Disney Productions, "Projection equipment, projection sound, ambient light and screen, brightness"; Leo Kuter and Ralph Woolsey, Warner Brothers, "Cinematography."

Westrex Promotes Wight

Promotion of Ralph W. Wight to vice president of the Westrex Recording Equipment division of Litton Systems, Inc., was announced by Executive Vice President George T. Scharffenberger. Wight continues to serve as general manager of the division.

Wight has a 32-year career with Westrex and the former parent firm, Western Electric. He began his service with the recording facility of Westrex in 1936, a relationship that made him well known in the motion picture industry. He was named manager in 1954 after serving as contract relations manager.

Recognition of Wight's contributions to the motion picture industry has come in the form of election to the board of governors of the Society of Motion Picture and Television Engineers, and to membership in the Academy of Motion Picture Arts and Sciences and the Permanent Charities Committee of the Motion Picture Industry. He is a long-standing member of the Telephone Pioneers of America.

Weston Smith Resumes PR For ABC Vending

Benjamin Sherman, chairman of ABC Vending Corporation, announces that Weston Smith Associates has resumed handling the company's corporate and financial public relations.

Weston Smith Associates served ABC Vending Corporation with financial publicity, stock holder relations and investment community liaison from 1957 to early 1960, during which period the number of shareholders increased from 4,665 to over 8,000.

Last June, Weston Smith Associates became affiliated with Austin & Lane, Inc., Chicago, and thus will provide a national service to ABC Vending Corporation, which has division offices and distribution centers in 57 cities of 22 States from coast to coast and Canada to the Gulf of Mexico.

Bevelite Names Ad Manager

Appointment of Perry E. Pasmezoglu as national sales manager and advertising director for Bevelite Manufacturing Co. has been announced by Lloyd C. Ownbey, company president.

Bevelite manufactures vari-colored plastic letters and plexiglas backgrounds. There product is used by theatres, supermarkets hotels, shopping centers and many other establishments where interchangeable letters are an advantageous requirement.

Pasmezoglu, most recently an account executive with Donahue & Coe Advertising Agency, has had nine years' experience with Fox West Coast Theaters.

He has previously been with Cole, Fischer Rogow, and was for nine years a member of the display advertising department of the Los Angeles Daily News.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE

Please Check:

- ☐ BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., In-A-Car Speakers, Attractian Baards, Changeable Letters
- ☐ CARBONS, INC., Lorraine Carbans
- ☐ CENTURY PROJECTOR CORP., All-Transistar Sound Systems, 70/35mm Theatre Prajectian Systems
- ☐ DR. PEPPER CO., Dr. Pepper
- ☐ EPRAD, INC., Transistar Sound Systems
- ☐ FLAVO-RITE FOODS, INC., Shrimp Rolls
- ☐ GOLDEN PALACE FOOD PRODUCTS, INC., Shrimp Ralls
- ☐ HEYWOOD-WAKEFIELD, "Futura" Theatre Seating
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL CARBON CO., "Natianal" Projectar Carbons
- ☐ NATIONAL THEATRE SUPPLY, Simplex Prajection and Saund Systems, In-A-Car Speakers
- ☐ NORTH AMERICAN PHILIPS CO., INC., Narelco Prajectian Equipment
- ☐ PEPSI-COLA CO., Pepsi-Cola
- ☐ STRONG ELECTRIC CORP., THE, Prajectian Lamps
- ☐ SWITZER LICORICE CO., Switzer's Licarice
- ☐ WESTERN ELECTRONICS CO., Complete Speaker Service

WANT FURTHER INFORMATION ON **NEW PRODUCTS** SHOWN IN THIS ISSUE?

LIST ITEMS _____

ISSUE OF FEBRUARY 14, 1962

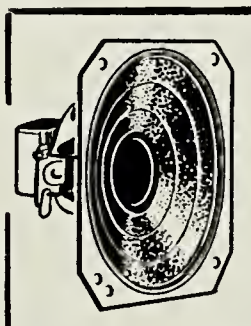
NAME .....

THEATRE .....

ADDRESS ... .

CITY, STATE .....

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• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

New Paris House Serves Scotch, Champagne

PARIS, FRANCE—What is certainly the newest and probably the most modern motion picture theatre in the world was opened here for the exclusive showing of Cinerama films.

The old Empire Theatre has been completely rebuilt and renamed the "Empire Abel Gance," in honor of the famed French movie director. The distinguished 72-year old film innovator was the recipient at opening night ceremonies of the first annual "Prix International Cinerama," a Gold Medal and $2000 award to be given each year by an international jury of people in the arts and sciences to the person making the most important contribution via cinematography furthering international communications and human understanding.

The opening night theatre audience reached its seats by means of a series of escalators running up to the orchestra level. In the lobby, which features a magnificent modern decor in red, gray, black and orange, is a huge 15-foot bronzed chandelier. One feature of the theatre which should appeal to world-wide audiences is serving bars on every level of the theatre. On the main orchestra level, one bar serves only scotch, while another serves only champagne.

Another unique feature of the theatre interior is that, following the plans for Super-Cinerama houses, it is furnished entirely in one color! The seats, walls, floor covering and even the curtain covering the world's largest screen are all of the same color, a pleasant rust shade. The seats themselves are extremly luxurious, being extra-wide and covered in real leather, while the curtains are of antique watered silk.

The new theatre will show only Cinerama films. The gala opening night audience saw "Windjammer" in Cinerama; also shown was a trailer for the first story-line Cinerama film, "How The West Was Won," scheduled for release this year.

The huge screen of the "Empire-Abel Gance," 108 feet wide and 36 feet high, follows another rule for Super-Cinerama theatres, acting as the entire fourth wall for the theatre, running from floor-to-ceiling and wall-to-wall.

Nicolas Reisini, president of Cinerama, Inc., in Paris for the opening, explained how the theatre got its name. "I saw a movie here in Paris in 1927 called 'Napoleon,' made by a director named Abel Gance. It was filmed by using three motion picture cameras simultaneously in tandem and it produced the sensational wide-screen effect we have today. I never forgot the impact this had on me. From that moment on, I realized the future of the motion picture industry lay in using such a wide-screen process. It has taken Hollywood 25 years to realize that the genius who made that film, Monsieur Abel Gance, had the right idea. Awarding him the 'Prix International Cinerama' and naming this theatre for him is but belated recognition of his enormous contribution to film-making."

Nat'l Cine Acquires John M. Wall Company

National Cine Equipment, Inc., New York, designers and manufacturers of professional equipment for making 35mm and 16mm tv and Motion Picture Films, announced that it has acquired the John M. Wall Company, manufacturers of the professional "Wall Camera", known throughout the world since 1929. The John M. Wall Company also built the equipment for Cinerama.

MAY WE BE OF HELP?

Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

ADVERTISING ACCESSORIES
- ....Attraction Board
- ....Banners, Flags
- ....Display Cases, Easels
- ....Letters, Silhouette
- ....Marquees
- ....Marquee Letters
- ....Poster Frames
- ....Posters, Heralds
- ....Signs
- ....Trailers

AIR CONDITIONING
- ....Air Conditioning Systems
- ....Air Filters
- ....Blowers
- ....Diffusers
- ....Fans

CONCESSIONS
- ....Bags
- ....Barbecue Products
- ....Beverages
- ....Beverage Dispenser, Fountain
- ....Boxes
- ....Bun Warmers
- ....Butter Dispenser
- ....Candy
- ....Coffee
- ....Coffeemaker
- ....Chocolate Drink
- ....Chocolate Drink Dispenser
- ....Concession Stand
- ....Concessionaire
- ....Canned, Prepared Foods
- ....Cups
- ....Cup Dispenser
- ....Food, Frozen
- ....Food Preparation Equipment
- ....Fountains
- ....Gum
- ....Hamburger Grills
- ....Hot Dog Machines
- ....Ice Cream
- ....Ice Cream Cabinets
- ....Ice Cream Dispensers
- ....Ice Machines
- ....Malt, Shake Machines
- ....Nuts
- ....Pizza Equipment & Supplies
- ....Popcorn
- ....Popcorn Seasoning
- ....Popcorn Warmers
- ....Popcorn Machines
- ....Refrigeration Units
- ....Soft Drinks
- ....Snow Cones

COIN VENDING MACHINES
- ....Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ....Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ....Popcorn Vender
- ....Sandwich Vender

DECORATION • FURNISHING
- ....Carpets
- ....Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signs
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Glass Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sound Heads
- ....Sound Service Companies

TICKET OFFICE
- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
- Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

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Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



FEBRUARY 14, 1962 SECTION TWO
VOL. 67, NO. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange or possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

BRIDGE, THE—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD—100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain

6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May 6104 **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn
Mar. **HITLER**—Richard Basehart, Maria Emo
Mar. **REPRIEVE**—Ben Gazzara, Vincent Price, Rod Steiger

COMING

BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
CONFESSIONS OF AN OPIUM EATER—Vincent Price, Linda Ho
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English

602 **BLACK SUNDAY**—MD-84m.—Barbara Steele, John Richardson—4793 (2-22-61)—Satisfactory horror programmer—Italian-made—Dubbed in English

GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

603 **KONGA**—90m.—(EC)—Michael Gough, Margo Johns—4793 (2-22-61)—Okay science fiction programmer—English

613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program.

611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English

TO BE REVIEWED

BLACK DEER—Herb Evers, Virginia Leith
BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
PREMATURE BURIAL—(C; Panavision)—Ray Milland, Hazel Court
STAR CREATURES—Bob Ball, Frankie Ray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Raill

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Absent-Minded Professor, The	A1	BV
•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The		For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
Ballad Of A Soldier	A2	For.
*Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
*Beauty And The Beast		UA
*Best Of Enemies, The		Col.
Between Heaven And Hell—RE	A2	Fox
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
*Big Wave, The		AA
Big Show, The	B	Fox
*Billy Budd		AA
*Billy Rose's Jumbo		MGM
Bimbo The Great	B	WB
*Bird Man Of Alcatraz, The		UA
*Black Door		A-I
*Black Gold		WB
Black Sunday	A2	A-I
Blast Of Silence	A3	U-I
Blood and Roses	B	Par.
*Bloody Brood		AA
Blue Hawaii	A2	Par.
*Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
*Boys' Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Breathless	C	For.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Brushfire		Par.
Buffalo Gun		Misc.
*Burn, Witch, Burn		A-I
By Love Possessed	A3	UA

C

*Cabinet Of Caligari		Fox
Canadians, The	A2	Fox
*Cape Fear		U-I
Career Girls On A Naked Holiday.		Misc.
*Castaways, The		BV
Cat Burglar, The	A2	UA
*Chalk Garden, The		U-I
*Chapman Report, The		WB
Cheaters, The		For.
*Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
*Cleopatra		Fox
*Clown And The Kid, The		UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
*Confessions Of An Opium Eater		AA
*Conjure Wife		A-I
*Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
*Couch, The	A3	WB
*Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

*Damned, The		Col.
*Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
*Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Days Of Thrills And Laughter	A1	Fox
Dead One, The		Misc.
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc
Deadly Duo		UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
*Dr. No		UA
Dondi	A1	AA
Don Quixote—USSR	A2	MGM
*Don't Knock The Twist		Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Enemy Below—RE	A1	Fox
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
*Escape From Zahrain		Par.
Everything's Ducky	A1	Col.
*Experiment In Terror		Col.
Explosive Generation, The	B	UA

F

Fabulous World Of Jules Verne	A1	WB

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ABSENT MINDED PROFESSOR, THE—C-97m.—Fred MacMurray, Nancy Olson—4794 (2-22-61)—Very funny entry for everyone

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Nalsmith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC.-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comdey reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kalne Cilento—4829 (6-14-61)—Interesting drama—English made

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made

THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the dualiers—English-made

616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer

525 **UNDERWORLD, U.S.A.**—MD-99m.—Cliff Robertson, Dolores Dorn—4793 (2-22-61)—Good crime meller for the program

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild melier for dualiers

WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Mar. **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

Apr. **FIVE FINGER EXERCISE**—Rosalind Russell, Jack Hawkins, Maximilian Schell

Apr. **HELLIONS**—Richard Todd, Anne Aubrey

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse

Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made

Jan. **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney

Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano

BELLE SOMMERS—David Janssen, Polly Bergen

BEST OF ENEMIES, THE—David Niven, Michael Wilding

CONGO VIVO—Jean Sebastian, Bachir Toure

DAMNED, THE—Macdonald Carey, Shirley Ann Field

DON'T KNOCK THE TWIST—Chubby Checker, Mari Blanchard

EXPERIMENT IN TERROR—Glenn Ford, Lee Remick

FURY OF THE BARBARIANS—(C)—Edmund Purdom

INTERNS, THE—Suzy Parker, Cliff Robertson

GOLD INSIDE, THE—Peter Cushing, Andre Morell

JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak

JOSEPH DESA—Maximilian Schell, Ricardo Montalban

LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn

MARIS-MANTLE STORY—Roger Maris, Micky Mantle

MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle

PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi

PLAY IT COOLER—Anthony Newley, Anne Aubrey

REACH FOR GLORY—Harry Andrews, Kay Walsh

REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris

THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field

13 WEST STREET—Alan Ladd, Dolores Dorn

WAR LOVER, THE—Steve McQueen, Shirley Anne Field

WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

249 **DON QUIXOTE**—D-106m.—(C)—Nikolai Cherkassov—4793 (2-22-61)—Well-made filmization of literary classic—U. S.—USSR Cultural exchange film

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

105 **GORGO**—MD-78m.—(TC)—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic

207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m.—(CS; EC)—Steve Reeves, Valerie Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made In Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Harareet—4797 (3-8-61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swashbuckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **WORLD IN MY POCKET**—Rod Steiger, Nadja Tiller
Feb. **FOUR HORSEMEN OF THE APOCALYPSE**—(CS; C)—Glenn Ford, Ingrid Thulin
Mar. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Mar. **SWEET BIRD OF YOUTH**—(CS: MC)—Paul Newman, Geraldine Page
Apr. **HORIZONTAL LIEUTENANT, THE**—(CS; MC)—Jim Hutton, Paula Prentiss
Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett

COMING

BOYS' NIGHT OUT—(CS-MC)—Kim Novak, Tony Randall, James Garner
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIDE THE HIGH COUNTRY—Randolph Scott, Joel McCrea, Mariette Hartley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—Rod Taylor
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans.
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama.
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6111 Mar. **FOREVER MY LOVE**—Karl Bohm, Romy Schneider
Mar. **HELL IS FOR HEROES**—Bobby Darin, Steve McQueen

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lili Palmer
ESCAPE FROM ZAHRAIN—(TC; Panavision)—Yul Brynner, Sal Mineo
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HATARI—(TC)—John Wayne, Red Buttons
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
109 **BETWEEN HEAVEN AND HELL**—MD-94m.—(CS; DC)—Robert Wagner, Terry Moore, Broderick Crawford—4869 (9-27-61)—interesting war entry—Reissue
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
141 **COMANCHEROS, THE**—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
108 **ENEMY BELOW, THE**—MD-98m.—(CS; DC)—Robert Mitchum, Curt Jurgens, Al Hedison—4869 (9-27-61)—Absorbing, suspenseful submarine war meller—Reissue
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-12-61)—Effective and highly interesting religious drama
122 **FROGMEN, THE**—MD-96m.—Richard Widmark, Dana Andrews—4869 (9-27-61)—War thriller should ride into the better money—Reissue
106 **HOUSE OF BAMBOO**—MD-102m.—(CS; DC)—Robert Ryan, Robert Stack, Shirley Yamaguchi—4869 (9-27-61)—Highly interesting meller—Reissue
136 **HUSTLER, THE**—D-135-m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-people
217 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave)—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More		Misc.
•Fiercest Heart, The	A2	Fox
Five Day Lover	C	For.
•Five Finger Exercise		Col.
•Five Golden Hours	A1	UA
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
Frogmen, The—RE	A1	Fox
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
•Gold Inside, The		Col.
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
•Hand Of Death	A2	Fox
Happy Thieves, The	A3	UA
•Hatari		Par.
•Hell Is For Heroes	A2	Par.
•Hellions	A2	Col.
Hey, Let's Twist	A1	Par.
Hideous Sun Demon, The		Misc.
Hippodrome		For.
•Hitler		AA
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
Hoodlum Priest, The	A2	UA
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Bamboo, The—RE	A2	Fox
House Of Fright	B	A-I
•House Of Women		WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
•I Thank A Fool		MGM
•Incident In An Alley		U-I
•Information Received		U-I
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

•Jason And The Golden Fleece		Col.
•Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE		Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.
Konga	A2	A-I

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Last Woman On Earth, The		Misc.
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses	A3	For.
Light In The Piazza, The	C	MGM
•Lion, The		Fox
•Lion Of Sparta		Fox
Little Shop Of Horrors, The		Misc.
•Lonely Are The Brave		U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I
•Loves Of Salammbo, The		Fox

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword		UA
Majority Of One, A	A1	WB
•Malaga		WB
•Manuchurian Candidate, The		UA
Man In The Moon	A2	For.
Man-Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
•Maris-Mantle Story, The		Col.
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Mighty Crusaders, The	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Mr. Hobbs Takes A Vacation		Fox.
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
Moon Pilot		BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		W
Murder, She Said	A1	MGM
•Mutiny On The Bounty	A2	MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A3	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.

O

Ole Rex	A1	U-I
On The Double	A1	Par.

MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer

137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy

131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters

135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program

121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue

126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular

127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses

115 **SANCTUARY**—D-90m.—(CS)—Lee Remick, Yves Montand—4794 (2-22-61)—Off-beat look at life and love in the south

144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles

140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer

119 **SILENT CALL, THE**—D-63m.—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry

130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular

107 **STOPOVER TOKYO**—MD-100m.—(CS; DC)—Robert Wagner, Joan Collins, Edmond O'Brien—4869 (9-27-61)—Fairly interesting meller—Reissue

203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4988 (1-10-62)—Well made drama should have wide appeal, particularly for femmes

117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English

143 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler.

133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay

129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Ja. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes
Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Mar. **SATAN NEVER SLEEPS**—(CS; C)—William Holden, France Nuyen, Clifton Webb
Mar. **WOMAN HUNT**—Steven Peck, Lisa Lu

COMING

ADVENTURES OF A YOUNG MAN—(CS, DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—John Agar, Paula Raymond
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS-DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS-DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
20,000 **EYES**—Gene Nelson, Merry Anders, James Brown

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Rober Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn

6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marquee power—Mirisch

6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard

6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)

6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard

6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios

6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caralan

6134 **EXPLOSIVE GENERATION, THE**—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega

6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard

6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith

6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus

6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-8-61)—Lower half filler—Zenith

6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard

6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert

6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain

6107 **HOODLUM PRIEST, THE**—D-101m.—Don Murray, Larry Gates—4794 (2-22-61)—High rating drama—Murray-Wood

6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer

6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.

6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English

6108 **MATTER OF MORALS, A**—D-90j.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden

6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue

6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English

6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser

6106 **OPERATION BOTTLENECK**—MD-78m.—Ron Foster, Miiko Taka—4794 (2-22-61)—Lower half war meller—Zenith

6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane

6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton

6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61)—Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa

6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard

6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex

6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman

6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard

6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made

6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin

6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made

6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)

6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama

6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch

6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler

6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman

6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
Feb. **DEADLY DUO**—Craig Hill, Marcia Henderson (6212)
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Apr. **JESSICA**—Maurice Chevalier, Angie Dickinson
Apr. **MAGIC SWORD**—(C)—Basil Rathbone, Estelle Winwood

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
GERONIMO—(TC)—Chuck Connors
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION, THE—Sophia Loren, Anthony Perkins—Litvak
TWO FOR THE SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-28-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
DAY THE EARTH CAUGHT FIRE, THE—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision, C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit.
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero.
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murphy, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
INCIDENT IN AN ALLEY—Chris Warfield, Erin O'Donnell
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
NIGHT CREATURES—Peter Cushing, Yvonne Romain—(C)—English
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—(C)—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m.—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs.
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-21-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
161 **WORLD BY NIGHT**—NOV.-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

160 Mar. **COUCH, THE**—Grant Williams, Shirley Knight
161 Mar. **MALAGA**—Trevor Howard, Dorothy Dandridge, Edmund Purdom
162 Apr. **ROME ADVENTURE**—(TC)—Troy Donahue, Suzanne Pleshette
158 June **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

One-Eyed Jacks	A3	Par.
One Plus One	A3	Misc
Only Two Can Play		For.
Operation Bottleneck	A2	UA
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Operation Eichmann	A3	AA
Outsider, The	A2	U-I

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE		BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Portrait Of A Mobster	B	WB
Posse From Hell	A2	U-I
•Postman's Knock		MGM
•Premature Burial		A-I
Primitive Paradise		Misc.
Prisoner Of The Iron Mask		A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country		MGM
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Rocket Attack, U. S. A.	A3	Misc.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
•Rome Adventure		WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Samar	A2	WB
Sanctuary	B	Fox
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The	A3	WB
•Six Black Horses		U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Star Creatures		A-I
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Stopover Tokyo—RE	A1	Fox
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.

•Susan Slade	A3	WB
•Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
Tender Is The Night	A3	Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
•That Touch Of Mink		U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Baghdad, The	A1	MGM
•13 West Street		Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The	A1	Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
To Hell And Back	A2	U-I
•Too Hot To Handle		AA
Too Late Blues	B	Par.
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
Two Way Stretch	A2	For.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Underworld, U. S. A.	B	Col.
Unfaithfuls, The	A3	AA

V

•Vallant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge		Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side		Col.
•War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind		Misc.
White Christmas—RE	A1	Par.
Wild Harvest		Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzl		Col.

COMING

ACT OF MERCY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
GYPSY—(TC)—Natalie Wood, Rosalind Russell, Red Buttons
HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-1-61)—Spectacle programmer for action spots—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAREER GIRLS ON A NAKED HOLIDAY—NOV.-65m.—Zelda Supplee—4798 (3-8-1)—Another nudist colony exposition—Brenner
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group
DEAD ONE, THE—MD-70m.—(Ultrascope; EC)—Linda Ormond, John Mackay—4795 (2-22-61)—Mild horror entry for duallers—Mardi Gras
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Kelth, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made In Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made In Brazil—Astor
HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.
LAST WOMAN ON EARTH, THE—MD-71m.—(VistaScope; EC)—Anthony Carbone, Betsy Jones-Moreland—4795 (2-22-61)—mediocre science fiction for duallers—Filmgroup
LITTLE SHOP OF HORRORS, THE—MD-70m.—Jonathan Haze, Jackie Joseph—4795 (2-22-61)—Exploitable, but overdone horror satire—Filmgroup
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—48672 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
ROCKET ATTACK U. S. A.—MD-68m.—Monica Davis, John McKay—4795 (2-22-61)—Lower half filler—Exploit Films
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and artspots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sorid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Phllippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots In censor-free areas—Dubbed In English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley. Int
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy.
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly Interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TWO WAY STRETCH—C-87m.—Peter Sellers, Irene Handl—4796 (2-22-61)—Cute, amusing comedy—Show Corporation of America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BREATHLESS—D-89-m.—Jean Seberg, Jean-Paul Belmono—4795 (2-22-61)—"New Wave" Import is for adults in art spots—English titles—Films Around The World
CHEATERS, THE—D-117m.—Pascale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continenta
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining Import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English titles—Continental
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

DAS DRIEMAEDERLHAUS—DMU-102m.—(AgfaColor)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic

HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental

QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Rochemont

ROSES FOR THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

JAPANESE

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus.

FATE OF A MAN—D-101m.—Sergei Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus

ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis

FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental

GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis

LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aimee, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depicting dissolute life of modern Roman upper crust—English titles—Astor

MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental

MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon

NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art, specialty spots—English titles—Lux

ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President

TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy

VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus

SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus

U.S.S.R.

BALLAD OF A SOLDIER—MD-92m.—Vladimer Ivashev, Zhanna Prokhorenko—4795 (2-22-61)—Excellent in any language—English titles—Union

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Jan.
6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
	The Bashful Elephant	Feb.
	Hitler	Mar.
	Reprieve	Mar.
	Billy Budd	April

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	Jan.
	Premature Burial	Feb.
	Burn, Witch, Burn	Mar.
	Black Door	April
	Star Creatures	April

Buena Vista

Babes in Toyland	Dec.
Pinocchio—RE	Feb.
Moon Pilot	April

Columbia

520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tongs	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'Clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
616	Twist Around The Clock	Jan.
	Hellions	April
615	Scream Of Fear	Sept.
	Advise And Consent	Jan.
	Underwater City	Jan.
	Walk On The Wild Side	Feb.
	Only Two Can Play	Feb.
	3 Stooges Meet Hercules	Feb.
	Five Finger Exercise	Mar.
	Best Of Enemies	Mar.
	The Notorious Landlady	Mar.
	Experiment In Terror	April
	Belle Sommers	April
	Maris-Mantle Story	April

MGM

105	Gorge	Jan.
107	Magic Boy	
109	The Village Of The Damned	Jan.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
	The Four Horsemen Of The Apocalypse	Feb.
207	The Light On The Piazza	Feb.
	World In My Pocket	Feb.
211	All Faw Down	Mar.
	A Very Private Affair	Mar.
	The Horizontal Lieutenant	April
	Damon and Pythias	April
249	Don Quixote	
	Sweet Bird Of Youth	Mar.
60	Ben Hur	

PARAMOUNT

6004	The Savage Innocents	Feb.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey, Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
	Brush Fire	Mar.
	Hell Is For Heroes	Mar.
	Counterfeit Traitor	April

20th-Fox

050	Tess Of The Storm Country	Feb.
056	Flaming Star	Jan.
101	Marriage-Go-Round	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fiercst Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
	Swinging Along	Feb.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
207	The Innocents	Jan.
	Satan Never Sleeps	Mar.
	Woman Hunt	Mar.
	State Fair	April

United Artists

6102	Five Guns To Tombstone	Jan.
6104	The Facts Of Life	Jan.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Feb.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	Mar.
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6115	The Minotaur	April
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	You Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	
6131	Paris Blues	Oct.
6130	Secret Of Deep Harbor	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	Nov.
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb
	Proper Time	Feb.
	Follow That Dream	April
	Magic Sword	April
	Beauty And The Beast	April
	Birdman Of Alcatraz	April
	Jessica	April
	Line Of Duty	April

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	Feb.
6205	Lover Come Back	Mar
6206	Desert Patrol	Mar
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May

Warners

003	The Sins Of Rachel Cade	April
006R	Miracle Of Our Lady Of Fatima, The—RE	
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
	Lovers Must Learn	April

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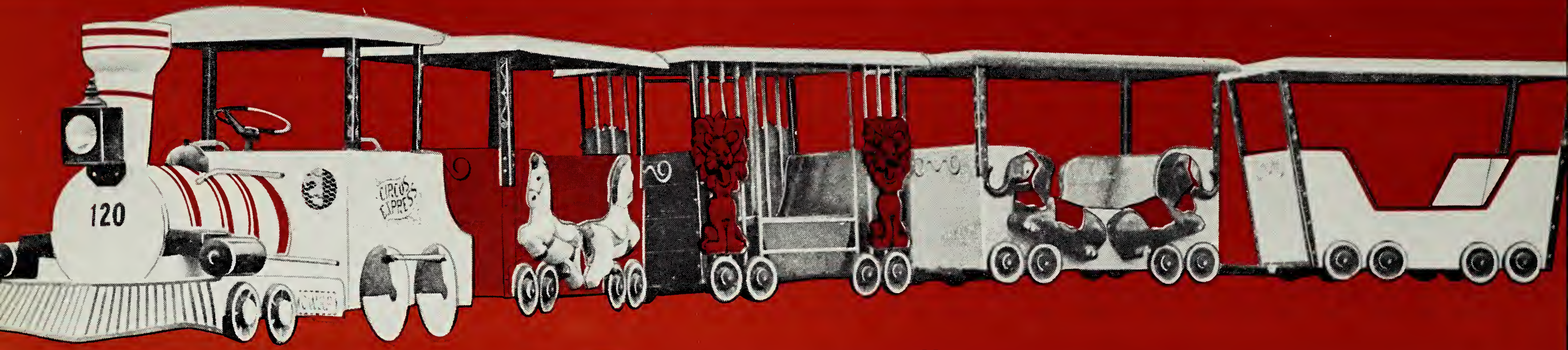
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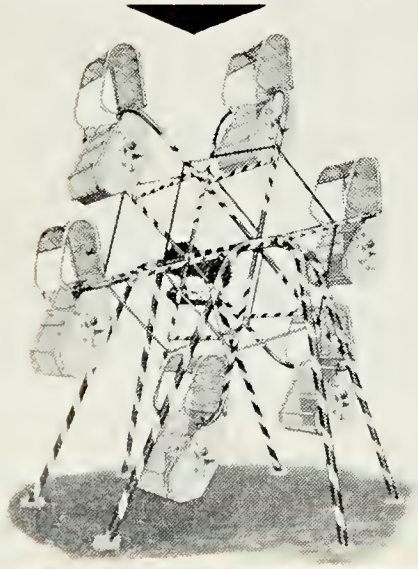


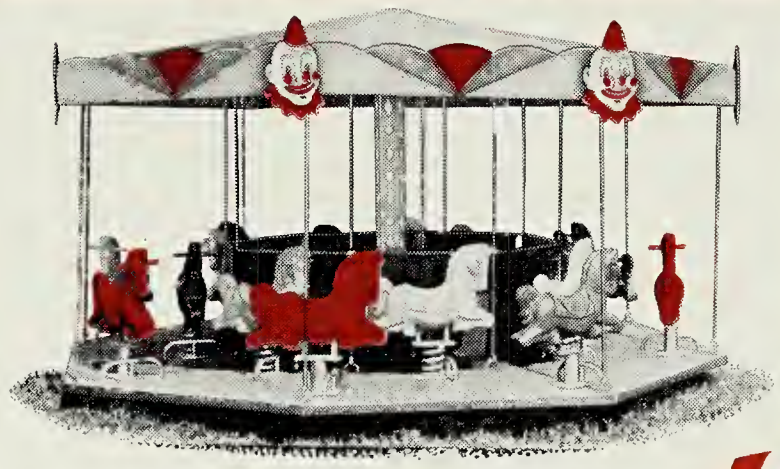


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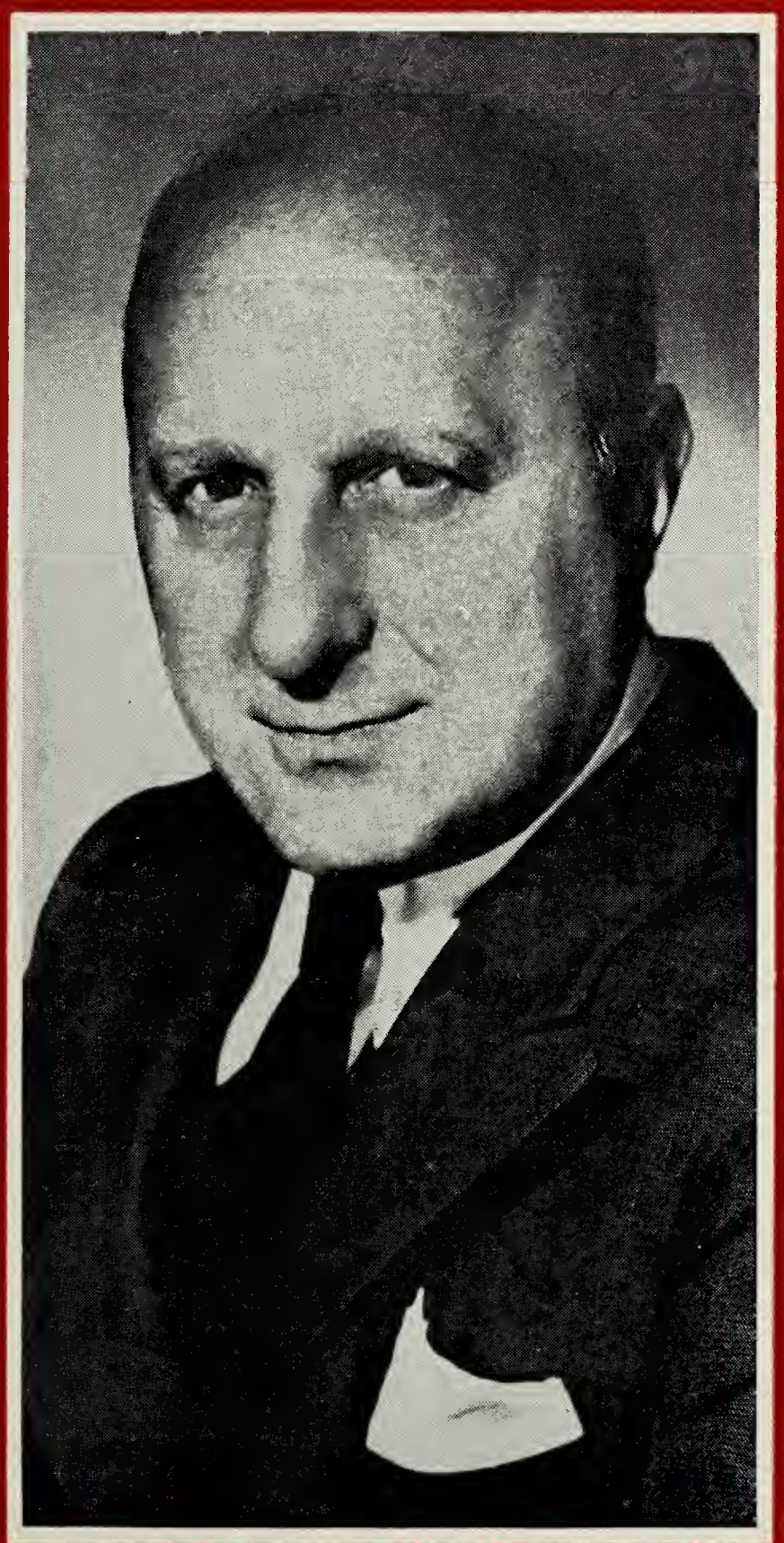
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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 21, 1962 Volume 67 Number 10

IN THREE SECTIONS • THIS IS SECTION ONE



Fund Would Insure Production Losses

(See Page 5)

Industry Mourns Col.'s Montague

(See Page 6)

Barney Balaban, Paramount, president, once described by Price Waterhouse and Co. as "the most astute executive we have ever met," recently outlined his company's future plans for expanded theatrical production, and optimism was the key word.

Morality And The Shaved Iceberg . . . see editorial—page 3

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Volume 67 • No. 10

FEBRUARY 21, 1962



MORALITY AND THE SHAVED ICEBERG

CRIME IS THE BUSINESS of both J. Edgar Hoover, chief of the Federal Bureau of Investigation, and Robert Kennedy, U.S. Attorney General. Both men agree that crime ranks with the nation's top problems, costing us all more than $60,000,000 each day. The biggest increase in organized crime, and this is an aspect of the situation that troubles all law enforcement officials, is among so-called white collar workers.

Mr. Hoover contends that this rise in the crime rate can be traced to public apathy and a general moral deterioration in the American climate. Mr. Kennedy's thinking is similar, although he searches more for specifics. He sees at the heart of the matter such things as the television scandals of recent vintage; the basketball scandals; corruption exposed by the McClellan Committee in important parts of labor, management, and the legal profession; recent scandals in local police ranks in several cities; etc. In each case, the offenders have been able to delude themselves that actions that could never be defended on moral grounds were quite acceptable in a business situation if the profit for wrongdoing were high enough.

The old-fashioned words like honor and morality and self-discipline, which used to be instilled in a child in the family situation, have seemingly fallen into disrepute.

As you can see, both men know the answer lies a great deal deeper than what books a child reads or what movies an adult patronizes. The fast-buck operators giving the motion picture a black eye in the opinion of the folks who would blame everything on a single whipping boy have come into prominence as a result of the changing moral climate. They did not cause it any more than the first snows can be said to have caused winter.

The carping critics of the movies who would blanket all in their indictment of filth are making it easy on themselves only. They are shaving the top off an iceberg and announcing clear seas ahead. The answers are not that simple. The culprits are not that easy to identify. A new public respect for decency and the law could do more to stamp out filth than a thousand censor boards.

A STUDY IN FALSE ECONOMY

NOT TOO LONG AGO, we dropped in to a well operated circuit house and buzzed with the manager about industry matters. Suddenly, we asked him what trade papers he reads. To our amazement, he replied that he used to get and use two such publieations, MOTION PICTURE EXHIBITOR and another. However, now he uses none at all.

Complicating the situation even more, he added that he misses them both, particularly the popular yellow Check-Up section of MPE. Sometimes, he said, he borrows the latest Check-Up from a competitor.

Our response was, "Why don't you subscribe for yourself? After all, it doesn't cost a fortune." His reply was most illuminating. It went like this: "If my company is not interested in supplying me with the tools I need to do my job, why should I do it? Would you expect me to supply my own carbons, for instance?"

To tell the truth, we were speechless at this point. We had no answers, only amazement that such a situation could occur.

For a company to save the ridiculously few dollars involved in supplying their theatres with the information so vital to their successful operation is simply poor management. This is true whether it be our publication or another in the field. We all should realize that, generally speaking, trade papers never make money on subscriptions.

How can management expect its employees to stay abreast of industry happenings. This is a rapidly changing business, and the right tools are more important now than ever before. Economy is necessary and sensible, but false economy is an invitation to disaster. Enthusiasm on the part of theatre managers is vital to the future of this industry. Such enthusiasm can only come from an informed man. To cut off the source of much of that information in the name of economy is senseless in the extreme.

Well, it takes all kinds of people to make a world—and an industry. Let's hope our misguided friends remain a minority or Heaven help us all.

CASE OF THE HEAVY MAILBAG

WE HEAR that millions of dollars are lost each year by the Postal Department. It seems that higher rates are forever necessary. We were interested recently in a column by Washington observer Drew Pearson pointing out that some members of Congress saved a little on their Christmas money by mailing out their greetings at taxpayers' expense. The most generous politician was Senator Prescott Bush (R., Conn.) who used his franking privilege to send his holiday message to 250,000 Connecticut voters.

With all the waste in government that is unavoidable, such a waste is more than unfair—it is plain nuts and should be stopped.

DEWEY IN THE WHITE HOUSE

WE'VE ALWAYS harbored doubts as to the value of the great American pastime known as poll-taking. When someone tells us that a survey of a handful of Americans proves that seven million people watched a television show or that 93 million people just can't wait for a certain picture to be released, we listen politely but with a certain skepticism.

We all remember the way the pollsters greased a path to the White House for Tom Dewey only to have Harry Truman slam the door shut after the votes were in. Well, our own industry has provided another example of the poll-taker with egg on his face. It seems that an audience of so many millions was supposed to attend the movies during a certain period, and instead the bottom fell out of the boxoffice take.

The pollster apologizes by blaming the weather, but his face must be red all the same. As for us, we'll wait until the boxoffice figures are in before we'll decide just how a film will do.

We'll leave the polls to the politicians.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A daughter was born to **Mr. and Mrs. Herbert L. Gaines** in Albany, N.Y. Father is Warner Brothers manager there. The couple have three other children.

Obituaries

Abe Montague, executive vice-president, Columbia Pictures, died while vacationing in Florida. For details see story in this issue.

Stefan Rapalus, 95, who with members of his family had operated the Majestic, Easthampton, Mass., since acquiring it in 1922, died at Cooley Dickinson Hospital, Hartford, Conn.

Owen James Reynolds, 76, for many years an executive of Sterling Theatres, died in Seattle, Wash., of a heart attack.

Vladimir Sokoloff, 72, character actor, died of a stroke in his sleep at his Hollywood, Cal., home. He was injured last November in Argentina when he fell from a horse during the filming of "Taras Bulba." His wife died in 1948.

Exhibs Lose Toll-TV Test

LITTLE ROCK, ARK.—Pulaski Circuit Court Judge Guy Master indicated he was handing down a decision upholding the jurisdiction of the Arkansas Public Service Commission in the Midwest Video toll tv controversy.

The ruling is another defeat for the exhibitor plaintiffs, Independent Theatre Owners of Arkansas, Rowley Theatres, and its subsidiary, United Theatres, who had joined hands in the fight.

Counsel for the exhibitors said the fight would be carried to the Arkansas Supreme Court.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 19

ACE Films Launched; Directed By Exhibs

NEW YORK—The first new production company in more than 40 years, financed, owned, and directed by exhibitors, was launched at the initial meeting of the board of directors of A. C. E. Films, Inc., at the Harvard Club.

Sidney M. Markey, vice-president and member of the board of directors of the American Broadcasting-Paramount Theatres, Inc., was elected president. Markey will assume his new duties on March 12, resigning his present theatre affiliation in the meantime.

The A. C. E. Films Board also elected Adolph Goldberg of Detroit as treasurer and Milton V. Freeman of the Washington law firm of Arnold, Fortas, and Porter, as secretary.

The members of the board of A. C. E. Films are Harry Arthur, E. D. Martin, Milton V. Freeman, Adolph Goldberg, Sumner Redstone, John Stembler, and Mitchell Wolfson.

Fox Promotes Lewis

NEW YORK—Twentieth Century-Fox Film Corporation appointed Claude Lewis as advertising copy chief, it was announced by Charles Einfeld, vice-president in charge of advertising and publicity. He will work directly under the supervision of Abe Goodman, advertising director.

He joined 20th Century-Fox in 1950 in that company's advertising training program and has been a staff copy-writer for more than 10 years. He is the 21st trainee in the last eight years to move into executive ranks.



Seen at Paramount Studios in Hollywood are, left to right, Ronald Kirkbride, author of "A Girl Named Tamiko"; France Nuyen, star of the film-version of the novel; Mrs. Kirkbride, the real "Tamiko" in her husband's semi-autobiographical book; and Laurence Harvey, who also stars in the film.

BROADWAY GROSSES

Top Holdovers Draw Crowds

NEW YORK—With all hold-over product, business in the Broadway first-runs was from fair to good last week-end.

"TENDER IS THE NIGHT" (20th-Fox). Paramount reported $15,000 for the fifth and last week.

"LOVER COME BACK" (U-I). Radio City Music Hall, with stage show, garnered $101,000 for Thursday through Sunday, with the second session heading toward $150,000.

"SERGEANTS THREE" (United Artists). Capitol expected the second week to hit $65,000.

"KING OF KINGS" (MGM). Loew's State claimed $19,000 for the 19th week.

"EL CID" (Allied Artists). Warner reported $33,300 for the 10th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the fourth week was $25,000.

"THE LIGHT IN THE PIAZZA" (MGM). Victoria expected the second week to hit $18,000.

"ONE-TWO-THREE" (United Artists). Astor stated the ninth week was $19,000.

"VICTIM" (Pathe-America). Forum claimed the second session was $15,300.

"WEST SIDE STORY" (United Artists). Rivoli did $41,000 on the 18th road show week.

Rifkin Heads N.E. Exhibs

BOSTON—Julian Rifkin succeeds Edward W. Lider as new president of the Independent Exhibitors and Drive-In Theatres Association of New England. Other officers are Malcolm Green, first vice-president; Edward Redstone, second vice-president; David Hodgdon, treasurer; and W. Leslie Bendslev, secretary.

ABE MONTAGUE

Abe Montague enriched the industry he served and the lives of the people fortunate to know him all the days of his adult life. He was a man of many and varied interests, but the one to which he devoted the best part of his energies was the well being of his fellow human beings.

His efforts on behalf of the Will Rogers Memorial Hospital and Research Center are to a large degree responsible for that wonderful institution's success and growth. It stands as a monument to Montague, its president, a monument of service and selflessness.

This industry has more than its share of family squabbles, but if anyone can be described as "well liked," it is Abe Montague, in the best sense of that often misused term.

We are all of us poorer for his passing, but far richer for having known him. No one can take his place, but it is to be hoped that many will profit by his example. Abe Montague was a good man, and a more glowing tribute can not be found.

JAY EMANUEL

Fund Would Insure More Production

TOA, SPG Study Plan To Protect Producers Against Loss; Agree Exhibs Need More Pix

NEW YORK—A proposal aimed at generating increased and new production by individual producers was enthusiastically explored by liaison committees of the Screen Producers Guild and the Theatre Owners of America at an all day meeting at the Summit Hotel here.

In a joint statement, Albert M. Pickus, chairman of the TOA commitee, and Julian Blaustein, chairman of the SPG committee, said that the proposal, which was advanced by TOA, would provide individual producers with fresh incentive to make pictures which might otherwise be difficult to finance.

The key to the proposal, they said, would be the creation of a fund to insure the individual producer against loss. A percentage of any profits from individual pictures so guaranteed would go back into the fund.

The proposal met with the immediate and enthusiastic reaction of the producer representatives at the meeting. Pickus said that a subcommittee would immediately be appointed by his committee to develop the proposal.

The meeting marked a resumption of liaison between the men who make pictures, and the theatre owners who exhibit them, which was started by the SPG and TOA in 1959. This was the fourth in the series of these TOA-SPG sessions, with both organizations reiterating their intentions of maintaining their direct channel of communications.

"The entire current product situation was carefully analyzed at our meeting," Blaustein and Pickus said. "It was recognized that exhibition desperately wants and needs more pictures. The producer representatives agreed that Hollywood has ample talent, both before and behind the cameras, to provide additional product, if economic problems could be overcome. We believe TOA's proposal contains the basis for meeting this need in a practical manner."

Attending as SPG representatives, in addition to Blaustein, were Edwin H. Knopf, Frederick Brisson, Charles H. Schneer, Herbert Bayard Swope, Jr., and Arthur Hornblow, Jr. Representing TOA, in addition to Pickus, were John H. Stembler, TOA's president, George G. Kerasotes, Harry Mandel, Sidney M. Markley, E. LaMar Sarra, and Philip Harling.

AIP Sets Three In Italy

LOS ANGELES—Three co-production deals involving a total of $3,000,000 have been set by American International Pictures with Italian International Pictures of Rome, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Nicholson and Arkoff set the deals during their recent trip overseas with Fulvio Lucisano of the Italian firm, who is co-producer of the soon-to-be released AIP production, "Warriors Five".

The three co-productions set, all to be filmed in English in Italy, are "Haunted Village," "Seafighters," and "Anzio Express." All three will feature at least one top American star.

Attendance Boost Seen; Exhibs Must Aid Trend

COLUMBUS, O.—People are returning to motion picture theatres and it is up to the exhibitor to take advantage of this trend and encourage it, said Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, in a bulletin to Ohio exhibitors.

"Check your theatres now," said Prickett. "Put them in good order, clean them up, paint them, repair them and then go out and sell your product. There will continue to be problems in this industry but problems are nothing new; they have been with us from the start. With good product and determined selling, it is possible to foresee in the immediate future a five to 10 per cent increase in business at the theatres.'"

Prickett noted that figures just released by the Department of Commerce show that theatres enjoyed increased attendance in 1961. The boost represented a 1.7 per cent gain over 1960. The government's figures indicated that 1961 attendance was the best since 1948.

PCA Head Explains Application Of Code

NEW YORK—Geoffrey Shurlock, director, MPAA Production Code Administration, speaking at a luncheon of the New York Chapter of the Order of Military Chaplains at the Masonic Temple, stated, "The Motion Picture Production Code assumes that the Ten Commandments are as applicable in the field of imagination as they are in real life."

He explained the workings of the Code which, he said, "lays down the thesis that the screen should never be used to make what is basically wrong appear to be right. The Code clearly defines the aim and objective of films. It states that theatrical motion pictures. . . are primarily to be regarded as entertainment."

Shurlock said the Code is "the first and by far the best known case of a major industry —and an 'art' industry at that—undertaking to regulate itself in such detail."

He made the point that the Code has been adopted "quite voluntarily" and had not been "imposed on" the industry "by any outside force or agent." It is, he said, "as near to a purely democratic system of industry control as can be found operating anywhere today."

In the almost 32 years of its existence it has passed on 25,000 films, 12,000 of them features, Shurlock stated.

Under its operation the subject matter of a film is not the prime concern, but "how" the subject matter is treated is, said the executive.

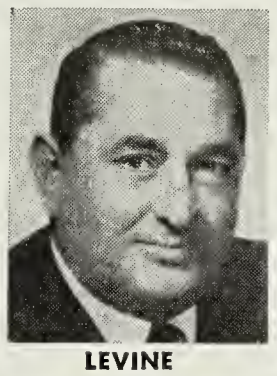
Webb Returns To WB

BURBANK, CALIF.—Jack L. Warner, president of Warner Bros. Pictures, announces that negotiations are being finalized with Mark VII Productions, Ltd., guaranteeing to Warner Bros. the exclusive services of Jack Webb for both feature motion picture and television production.

Webb, who created the "Dragnet" television series, is returning to the Warner Studios where, a few years ago, he made "Dragnet," "Pete Kelly's Blues," and "The D.I."

Joe Levine Heads Brotherhood Campaign

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corp., has been named national chairman of the Brotherhood campaign sponsored annually by the amusement division of the National Conference of Christians and Jews.



LEVINE

In this post, Levine will enlist the more than 13,000 motion picture theatres of the nation in a concentrated effort for funds to support the program of the National Conference in building good will and understanding among Protestants, Catholics, and Jews.

Expressing the "highest confidence" in Levine's leadership, Dr. Lewis Webster Jones, president of the National Conference, predicted that the amusement industry results in 1962 would surpass every previous campaign to aid the brotherhood cause.

"No group can match the motion picture industry for devotion to our program for combating prejudice and bigotry," Dr. Jones declared. "Its people have supported our work since the National Conference was founded in 1928. Its leaders have been our leaders and its annual campaign a generous source of funds earmarked to improve relations among the religious and racial groups of America.

"In particular Mr. Levine has been a loyal friend to our organization. We are gratified that a leader of his proven ability and enlightened outlook will head the industry's 1962 drive."

Levine entered the motion picture industry in the late 1920's as operator of an art film theatre in New Haven, Conn. Bringing original techniques to the business of selling films to the public, he has become recognized as an imaginative and successful distributor, producer, and showman.

This year, Levine has announced his entry into legitimate theatre with the production of "Photo Finish," written by and starring Peter Ustinov.

He is active with many civic, welfare and philanthropic organizations. For the past two years he has headed the motion picture division of the Muscular Dystrophy drive.

Ransohoff-Novak-Col. Pact

NEW YORK—Columbia Pictures announced a three-picture deal with producer Martin Ransohoff and actress Kim Novak. The films will be produced for Columbia by Kimco-Filmways. Kimco is Miss Novak's independent company and Filmways is a movie-tv company of which Ransohoff is chairman. Two of the three films will star Miss Novak.

AA Board Okays Dividend

HOLLYWOOD — Announcement has been made by S. Broidy, president of Allied Artists, that at a meeting of the executive committee of the board, payment of the March 15 quarterly dividend of 13¾ cents per share on the company's' 5½ per cent preferred stock was authorized. Payment will be made on March 15 to stockholders of record March 2.

A. Montague, Col. Exec V-P, Dies; Served With COMPO, Headed Hospital

STUART, FLA.—A. Montague, executive vice-president of Columbia Pictures Corporation, died suddenly here last week at the age of 69. A resident of Greenwich, Conn., Montague had been vacationing at this fishing resort with his wife Edith.

Montague had served as president of the Will Rogers Memorial Hospital and Research Laboratories at Saranac Lake, N.Y., since 1951 and had represented the Motion Picture Association of America on the governing committee of the Council of Motion Picture Organizations (COMPO) since 1957. He was honored by the Motion Picture Pioneers on Nov. 20, 1961, as Pioneer of the Year in recognition of his achievements as a showman, a humanitarian, and an industry statesman.

Montague was well-known as a flower-fancier, maintaining greenhouse facilities at his Greenwich home where he specialized in the breeding of orchids. At his testimonial dinner from the Will Rogers Foundation, the American Orchid Association honored him by naming an orchid, the "Montague Orchid."

Born in Roxbury, Mass., on Oct. 28, 1892, Montague entered the film industry at the age of 16 when he opened a combination theatre and dance-hall in The Weirs, N.H. From this grew a small chain of one-night shows in Meredith, Ashland, and Center Harbour, N.H.

The young man was electrician and projectionist as well as theatre and dance-hall manager. After the picture show was over, he turned it into a dance-hall, playing the piano in the orchestra as well.

In 1914, he opened the Dey Square Theatre in Boston and shortly thereafter became connected with theatres in Somerville, Cambridge, and Arlington, Mass. He sold out his theatre interests in 1923 and started in the distribution field, organizing and managing Certified Screen Attractions. A year later he joined Joseph A. McConville's Independent Films as a partner, operating both that organization and Certified Screen Attractions.

Shortly after this they acquired the New England franchise for Columbia Pictures and, in 1929, when that company became a national sales organization, Montague and McConville came to New York as joint New England division managers.

Montague was appointed general sales manager in 1933 and 10 years later was elected a vice-president of the corporation. In March, 1958, he was named executive vice-president of Columbia, a post he held until his death.

Montague is survived by his wife, the former Edith Silverman. They had no children.

Funeral services were held at Temple Emanu-El, New York. Eric Johnston, president of the MPAA, delivered the eulogy for Montague, whose motion picture career spanned more than 53 years. The Rev. Dr. Julius Mark, Senior Rabbi of the Congregation, officiated at the services. Burial was private in Boston.

The family requested that in lieu of flowers, contributions be sent to the Will Rogers Memorial Hospital and Research Laboratories.

Representing Columbia were A. Schneider, Leo Jaffe, Samuel J. Briskin, Sol Schwartz, Rube Jackter, Paul N. Lazarus, Jr., M. J. Frankovich, Louis J. Barbano, Mo Rothman, Gordon Stulberg, Jonas Rosenfield, Jr., Joseph A. McConville, Nat Cohn Charles Schwartz, Max Gordon, Irving Moross, Max Kettner, Harvey Harnick, Louis Rosenfield,



A. MONTAGUE

Norman Jackter, Harry Rogovin, Sam Galanty, Philip Fox, Jack Tilman, Harry Weiner, Carl Shallit, Robert Ingram, Jack Judd, Leo M. Blancke, Alfred Hart, Mendel B. Silberberg, Abraham M. Sonnabend, Donald S. Stralem and Jerome Hyams.

Other honorary pallbearers included Barney Balaban, Robert Benjamin, Irving Blumberg, Harry Brandt, Steve Broidy, Ned Depinet, Russel Downing, Gus Eyssell, Simon Fabian, Carl Foreman, Leonard Goldenson, Dr. Maximillian Goldstein, Eric Johnston, Arthur Krim, Donald MacKinnon, Harry Mandel, Ben Marcus, Charles McCarthy, Samuel Pinanski, Otto Preminger, Milton Rackmil, Samuel Rinzler, Herman Robbins, Samuel Rosen, Charles Schneer, Ned Shugrue, Spyros Skouras, Samuel Spiegel, Larry Tisch, Joseph Vogel, Richard Walsh and Jack Warner.

Skouras Drive Seen Achieving All Goals

NEW YORK—From all indications, the goal established for the Spyros P. Skouras 20th Anniversary Drive will be attained, it was reported by Martin Moskowitz, assistant general sales manager of 20th-Fox and domestic chairman of the drive.

Moskowitz pointed out that the weekly deliveries thus far prove that the three requisites to achieve success have been accomplished—cooperation from exhibitors to book both present and past releases; outstanding grosses received from present releases; and unparalleled determination by all 20th-Fox personnel to do their utmost to accomplish the goals set.

"As we reach the half-way mark," Moskowitz pointed out, "many of our exchanges are above quota and it is most encouraging to see that those who are not in this group are increasing their deliveries week after week."

Moskowitz said his confidence is due to the fact that the company's exchanges have reported most unusual circumstances. "Many of our offices," he said, "are seven days behind in the preparation of confirmations because of an unprecedented number of bookings. Other offices, since the first of the year, have increased their bookings at least 25 percent each successive week of the drive and the increase in the past few weeks has been even greater."

Moskowitz predicted that, as encouraging as have been the accomplishments to date, "a continuation of the spirit and determination that has so far prevailed will most certainly spell success for the drive which concludes on March 31."

Md. Eyes Classification

ANNAPOLIS, MD.—Legislation authorizing the Maryland Censor Board to restrict attendance at certain motion pictures to those 18 years of age and over has been introduced. Violations would carry a fine of $25.

MPAA Warns That Proposed N. Y. Law Would Harm All Communication Media

NEW YORK—The Motion Picture Association of America reported that three statutes now before the New York Legislature in Albany will drastically curb all media of communication, including motion pictures.

The proposed amendment redefining "obscenity" covers "any book, magazine, pamphlet, card, packet, phonograph record, motion picture film, wire or tape recording principally consisting of depictions of nude or semi-nude male or female figures, posed or presented in a licentious manner, or dealing primarily with sex and, with or without such depictions, describing, showing, narrating, satirizing, advocating, or otherwise portraying illicit or promiscuous or unnatural sexual acts, practices, or relationships."

Obscenity is defined as anything which considered as a whole has a "predominant appeal to prurient interests" and "goes substantially beyond customary limits of candor in description or representation of such matters."

Another bill amends the State Education Law to provide classification of films by the state censor as unfit for "children attending the elementary or secondary schools under the jurisdiction of the New York State Education Department."

All three bills cover persons under 18. If passed, the MPAA study claims, the bills would "broaden the authority of the State to prosecute newspapers, if, for example, a person 18 even so much as examined a newspaper with offending art or offending story; make possible criminal prosecution of a publication reproducing recognized great masterpieces of art which some person might deem offensive; provide for criminal prosecution if a newspaper, magazine, radio, or television station carries advertisements of alleged offensive material; subject a motion picture to criminal prosecution even after it has been scrutinized and approved for exhibition in theatres by the existing New York State censorship.

Speaking of the amendment which would allow the censor authority to "designate those motion pictures which are acceptable" for children, the study notes: "Although this classification amendment does not provide any punishment for showing an 'undesignated' picture to a school-child, there can be little doubt that if an undesignated picture were shown to one under 18, under the proposed amendment to the obscenity statute, the exhibitor and distributor would be open to criminal prosecution . . . even though the picture had been approved and licensed for exhibition by New York State."



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The NEW YORK Scene

By Mel Konecoff

WE WERE SHOCKED last week when we learned of the sudden death of Columbia's Abe Montague while he was vacationing in Florida. Since we've been making the annual trips up to Will Rogers Memorial Hospital over the years, we got to know Abe better and better and came to respect his ability, generosity, humaneness, and sense of humor as president of the Hospital and as an individual. He refused to be deterred in his efforts to see the institution grow financially and physically, and for this he won the admiration of everyone.

We will miss him, but more importantly, he will be missed by others who knew him better and who needed him more.

MARK DEPARTMENT: Al Sherman, exhibitor, publicist, former newspaperman, and writer, who is compiling a history of the art cinema in this country which is expected to become a textbook on this phase of the industry's operation, has other idcas that will probably bring him into the prominence that is due him. One plan he's working on deals with some novel suggestions regarding exhibition. More on this later.

THE METROPOLITAN SCENE: Graham Wahn, formerly with Warner Bros. as studio representative in New York and U.S. representative for Wilcox-Neagle Productions, was named public relations manager for Browne-Vintners Company, distributors of all kinds of quality intoxicating and refreshing beverages. We wish him the best, which he doesn't need, being a nice guy with talent. . . . Sam Kestenbaum is celebrating his first year in California as the able managing director of the Sherman Theatre, Sherman Oaks, Calif., and the future looks bright to the former exploitation director of PRC Pictures. . . . Walt Disney out with a good looking photo album plugging the new stars and new faces in his latest "Moon Pilot." . . . Aside to Hi Martin at Universal: Last week passed by without an anniversary gimmick. They're so cute that we can hardly wait for the next one. . . . Bantam Books is distributing 240,000 copies of the paperback movie edition of "The Happy Thieves." Naturally, it carries color art and credits from the UA release. . . . We understand that the Henry Miller Theatre was paid a one hundred thousand dollar guarantee covering the engagement of "Les Liaisons Dangereuses" by Astor Pictures, who lost money on the reserved seat policy. . . . Associated Independent Playhouses are starting a weekly managers' session, which will be held in a different theatre each week with guest experts from different fields addressing the assemblage. Fields to be covered include physical maintenance, advertising, exploitation, publicity, extra profits, projection, etc. The talks will be incorporated into an all-embracing booklet which will be used as a reference manual by managers. . . . "Pinnochio" doing fantastic business not only days but evenings as well from what we hear. . . . Friends of Nat Furst, Allied Artists branch manager, are celebrating his 50th year in the industry with a dinner March 1 at the Delsomma Restaurant. Dan Ponticelle, Brandt Theatres, heads the arrangements committee.

CANADIAN Highlights

By Harry Allen, Jr.

CANADA'S RECORD in theatre fire losses may be the best in the world with no fatalities in 30 years. There were only three major fires last year, with no fatalities, putting the year in the same category with 1959, and one of the best since World War II. A survey by the Canadian Film Weekly indicates that while 1961 was a good year, it is not quite as good as 1959. The diminishing number of theatres minimizes the total of possible places in which fires could occur. There were quite a few minor blazes in 1961, most of them under $1,000. Of the three burnt-out houses in 1961, two were in Quebec and the other in Alberta. Quebec's two were the Weedon in the community of that name and the Etchemin in St. Romauld, with the latter slated to be rebuilt. Alberta's' fire destroyed the Grimshaw in Grimshaw. Only one minor blaze, in the Vogue, McAdam, N.B., which caused $3,000 damage in destroying the screen and stage, has been reported this year.

THE CANADIAN MOTION PICTURE DISTRIBUTORS ASSOCIATION has appointed David J. Ongley, Toronto, executive secretary and legal counsel. Clare J. Appel, executive director since November, 1951, remains with the CMPDA as consultant, Appel has been in ill-health. New address of the CMPDA will be Ongley's office, 320 Bay st., Toronto, Suite 501. Appel will be located there as well as Mrs. Marion Kadey, his long-time secretary. Ongley, legal counsel for the Canadian Picture Pioneers since its incorporation in 1940, is well known and popular in the Canadian motion picture industry. He is immediate past president of the Canadian Theatre Centre, also a past president of the Dominion Drama Festival, and a native of Hamilton, Ont. He is a past president of the McMaster Alumni Association and the Lawyers Club of Toronto. He has served as a member of the Council of the Canadian Bar Association.

BINGO, OFTEN TALKED about as one of the industry's problems in this country, has come under fire in Kirkland Lake from an IATSE local. The local, concerned with declining boxoffice receipts in the community, registered a complaint with the local crown attorney. The crown attorney said he wasn't satisfied that losses by families were high, but Allan J. Spaulding, business agent of the local, is gathering additional information. "The number of Bingo games being staged in Kirkland Lake a week far exceeds in our knowledge the provisions of the Criminal Code," the letter written by the local states. It went on to say

(*Continued on page 10*)

N.Y. Exhibs Request Wage Law Exemption

ALBANY — A delegation of metropolitan and upstate motion picture theatremen called upon legislators at the Capitol, and made personal pleas, supplemented by a 10-page memorandum, citing reasons why film houses should be exempted "from the Governor's proposal to the Legislature to increase the minimum wage rate to $1.25 an hour." They "represented" 1,000 theatres.

Governor Nelson A. Rockefeller. in his annual message to the lawmakers, under a section on "greater protection for the unskilled workers," said he had "become increasingly concerned that in certain areas the $1 minimum established in 1960 (when the state's first minimum wage statue was enacted) no longer fulfills the objectives of the legislation."

"This problem," he continued, "requires our immediate attention. I propose, therefore, an increase in the statutory minimum wage, first to $1.15 per hour and then to $1.25 per hour in accordance with the pattern established by the Federal law enacted subsequent to New York's 1960 action." The latter "extended minimum wage coverage to 700,000 New Yorkers who did not have this protection before."

The group, who proceeded to the Capitol after holding a closed meeting in the Capitol Room of the Sheraton-Ten Eyck Hotel, were led by Emanuel Frisch and D. John Phillips, executive director of the MPTA. They were advised to visit the Governor's office, also. The expectation was that the bill bearing Rockefeller's approval would be introduced rather late—perhaps at such a date that it would be referred to the Rules Committee.

The half-dozen pending measures were Democratic, rather than Republican, sponsored. Most of them proposed a $1.50 minimum hourly scale, with a 40-hour standard week and a basic eight-hour day. The Republicans are in control of the state government and of both Houses of the Legislature.

In their mimeographed plea, the theatremen pictured the film exhibition business, nationally and in New York state, as in a "distressed condition." This, due to the competition of free home television, free television in theatres, and of "various other types of recreation," including "large bingo parlors, night racing, and large bowling alleys." Figures showing a marked shrinkage in weekly picture theatre attendance and a drop in the number of film houses, "despite the construction of nearly 5,000 drive-ins," were given.

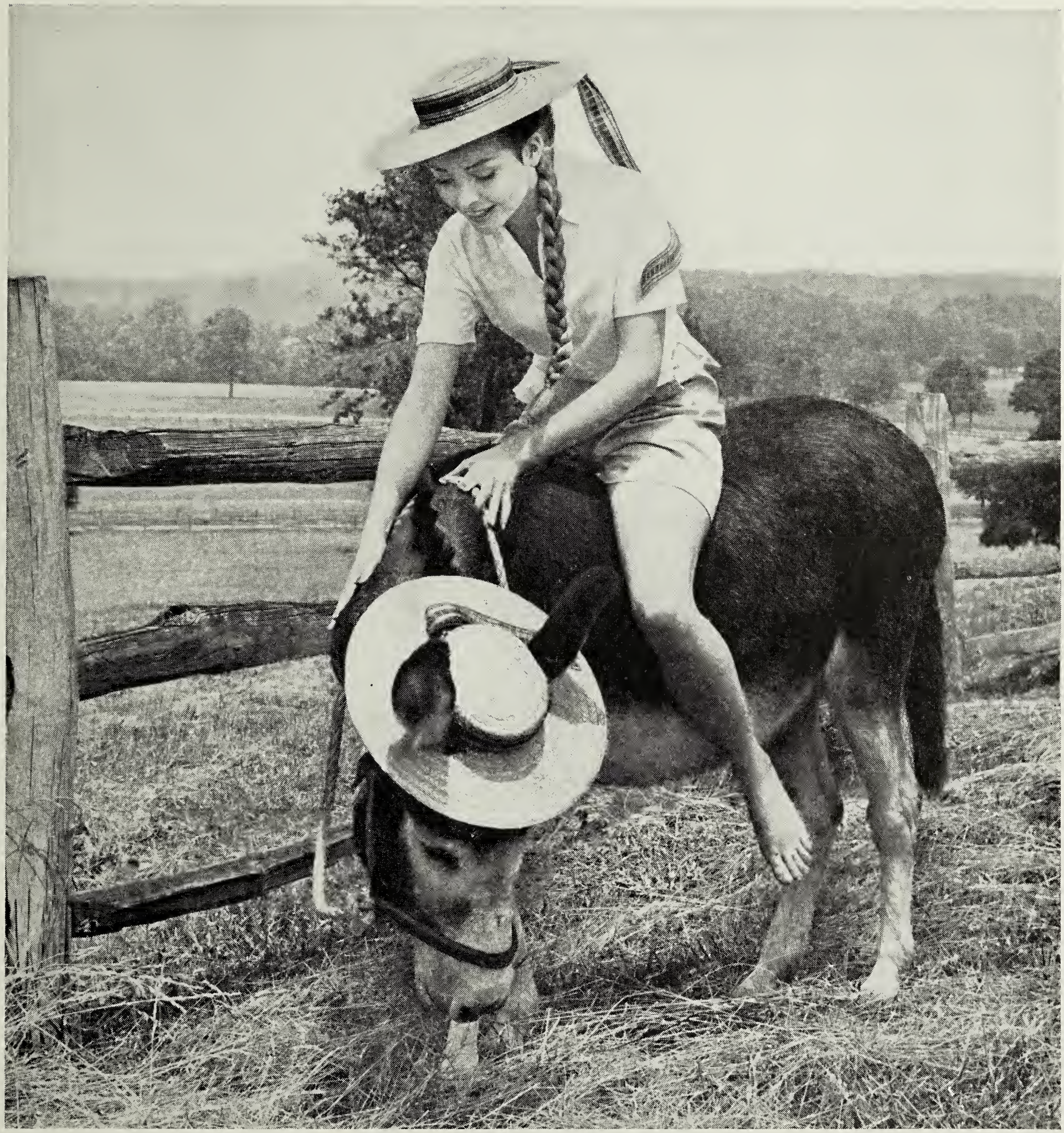
The delegation emphasized that motion picture theatre employees were exempted from the Federal minimum wage law and from one which became effective in Pensylvania. New York state, however, had failed to "omit" such workers in the 1960 law.

Circuits and independents were both represented in the deputation.

Belgium Fetes Cinerama Execs

BRUSSELS, BELGIUM—Two high officials of Cinerama, Inc., the American motion picture company, were honored here by the King of Belgium "for Cinerama's major contribution to increasing world understanding through films."

The awards were presented at a dinner given by the U. S. Ambassador to Belgium, Douglas MacArthur, Jr. Nicolas Reisini, president of Cinerama, was made a Commander of the Order of King Leopold, while his executive assistant, Sidney Davis, was made an Officer of the Order of the Crown.



"BUT THAT'S A HORSE* of a different color." You bet it is! And the world knows it when the shot is *right*, made with the *right* equipment, on the *right* film. That's why—when it's color and speed you want—it always pays to load with the new Eastman Ektachrome ER Film, up to 4 to 5 times faster than regular Kodak color films, with excellent fine-grain characteristics. Then, too, Eastman Technical Service is always available.

*Actually, a donkey in this case.

For more information, write Motion Picture Film Department

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LONDON Observations

by Jock MacGregor

THE CINEMA EXHIBITORS ASSOCIATION launched their anti-toll tv campaign and the booklet. "The Dangers of Cash Register Television," with a press conference which resulted in a reasonable national coverage. Independent Douglas Richards and J. B. Cheetham presented the case in the absence of the president, ABC's Sidney Lewis, who was indisposed. They painted a very black picture of what could happen—the end of the cinema, the end of film production here. Presumably they anticipate that viewers here will be more favorably disposed to paying more for their tv entertainment than their American cousins will. The Rank Organisation has disassociated themselves from the campaign, and Dickie Dewes put their views that you cannot stem progress most forcefully and expertly. Other exhibitors with tv and relay services, like ABC, Granada, and Sir Alexander King, have gone along with the Association view.

THE BENEFITS the British exhibitor gets from his Eady payments are reflected in the Board of Trade's summary of film registrations for 1961. In addition to the 132 films running more than 72 minutes and 32 running between 33 and 72 minutes provided by Hollywood, the British producers presented 77 in the first category and 43 in the second—and it can be taken that the majority of the latter were both nearer the hour than the half hour in length. Without them exhibitors would have had even greater difficulty in arranging programs. In all, 270 features were imported. After U.S.A., France (51), Italy (24), and Germany (10) were the biggest exporters, but few of the "continentals" got more than an art house release.

THE BRIGHTEST up and comer on the British film scene is unquestionably Kenneth Rive. With a thriving distribution and art house set-up and a minor dabbling in production behind him, he is now going in for much more ambitious efforts. And it was a proud man who took me on to the set of his biggest project yet on a large stage at the Associated British Elstree studios. For this venture he has the ingredients which smell right (success perfume, of course). Titled "The Boys," it is about youth. The director is 28 year old Canadian Sidney Furie whose "The Young Ones" looks like being 1962's top winner at the British box office. "The Boys" are headed by pop singer Jess Conrad, who is getting a fine line of acting credits behind him, and the adults by Richard Todd, Robert Morley and Felix Aylmer. This is a picture to watch.

Before leaving Elstree I visited the "Act of Mercy" set where Anthony Asquith was directing David Niven, Leslie Caron, and David Opatoshu, and what a happy unit it was. Everyone seemed to be enjoying what they are doing. Perhaps I am exaggerating—Caron was positively terrified, so realistic was the scene. Producer Tommy Clyde told me that the finale called for a raging flooded river, but when they went on location in Spain—that was, of course, before Sam Spiegel's "Lawrence of Arabia" unit was flooded out—the rivers were no more than trickles so he thought out a quicksand climax. In the studio, the tank had been filled with a mixture of cork and water, and a station wagon was mounted on rockets and a hydraulic lift to lower it in the muck. David and Caron had to climb out and clamber onto the roof as it subsided. The car lurched so realistically that she very nearly landed in the muck ahead of the script. I was assured a diver was standing by in case of such accidents! Warner Brothers will release.

CANADA *(Continued from page 8)*

that a large number of people were losing so much at the game they were unable to provide sufficiently for themselves or their families.

REEL CLIPS: G. B. Markell of Cornwall was reelected president of the Motion Picture Theatres Association of Ontario. Also returned to office were J. Weiser, vice-president; L. Consky, secretary; Jack H. Clarke, treasurer; and Arch Holley, executive secretary. On the 1962 board, along with the first four mentioned, are H. C. D. (Dick) Main, Harry S. Mandell, Casey Swedlove, M. W. Zahorchak, William Summerville, E. G. (Ted) Forsyth, Lionel Lester, and David Axler. . . . Sydney V. Roth, formerly Toronto district manager for 20th Century Theatres, was appointed general manager, Century Cine-Electronics System Ltd., headed by N. A. Taylor. The company was formed for the distribution of Xenon lighting and related projection equipment in the motion picture and tv industries. Roth was honored at a luncheon tendered by the 20th Century managers in Toronto. . . . Harry Horner, now a Toronto resident, will direct Crawley Films' first feature film, "Barometer Rising," from the novel by Hugh MacLennan, Background is the Halifax explosion. . . . Jack Chisholm of Toronto recently directed Sir Cedric Hardwicke in a film being produced in New York for the Salvation Army. . . . 20th Century Theatres' Managers' Club is considering putting up a trophy for theatre managers only, to be contested for at the Canadian Picture Pioneers' film industry golf tournament this summer.

Copyright Suits Filed

FRESNO, CALIF.—Copyright infringement suits have recently been commenced in the U.S. District Court here on behalf of six motion picture companies against William E. Foley, of Kerman, Calif. The complaints, filed by Universal, Paramount, Warner Bros., Columbia, United Artists and Walt Disney Productions, charge that Foley, doing business as Associated Pictures, has been selling and offering for sale 35mm. and 16mm. prints of various copyrighted motion pictures belonging to the plaintiffs, including, among others, such features as Columbia's "Our Man in Havana," Warner Bros.' "Onionhead," Paramount's "Run for Cover," Walt Disney's "The Littlest Outlaw," United Artists' "Nightmare," and Universal's "The Perfect Furlough." The complaints were served by the U.S. Marshal and seek damages, injunctive relief, and the seizure and impounding of the prints in question.

MGM To Distribute Controversial "Lolita"

NEW YORK—Metro-Goldwyn-Mayer has acquired world distribution rights to Seven Arts Productions presentation of James B. Harris' and Stanley Kubrick's "Lolita," the film adaptation of Vladimir Nabokov's celebrated novel. The announcement was made by Joseph Vogel, president of MGM, and Eliot Hyman and Ray Stark, heads of Seven Arts.

Stark and Hyman reported that the agreement with MGM was reached after consideration of the proposals made by the other major distributors for the highly sought-after property.

The controversial motion picture drama has been approved by the Production Code Administration of the Motion Picture Association of America. The picture has been submitted to the National Legion of Decency and will not receive a "Condemned" rating. It is reported that the Legion will place it in the "Separate" category, contingent on the company advertising it as an "Adult" film.

"Lolita" now is being prepared by MGM for U.S. and Canadian release in late Spring. The U.S. premiere will be followed by immediate openings in all major world capitals.

Adapted to the screen by Nabokov himself, "Lolita" stars James Mason as Humbert, Shelley Winters as Charlotte, Peters Sellers as Quilty, and introduces Sue Lyon, of Los Angeles, in her professional acting debut.

The motion picture version of the Nabokov story is the work of the young film-making team of producer James B. Harris and director Stanley Kubrick, both of whom are 33 years old. Their previous joint efforts have resulted in such critically acclaimed films as "The Killing" and "Paths of Glory." Kubrick also directed last year's epic production of "Spartacus."

Seven Arts Productions, which figured prominently in the production and financing of "Lolita," has played an integral part in the filming of "The World of Suzie Wong," "West Side Story," "The Roman Spring of Mrs. Stone," and the upcoming "Gigot," among others.

IFIDA Battles Censors

NEW YORK—Thomas Brandon, president of Brandon Films and chairman of IFIDA's censorship committee, has announced the appointment of a committee to play a major role in the current campaign against statutory classification and attempts to extend censorship laws throughout the country.

The committee will work in close coordination with other industry groups. Acting as deputy chairman will be Felix Bilgroy, vice-president and general counsel of Times Film Corporation; others serving are Daniel Frankel, president of Zenith International Film Corporation; Irvin Shapiro, president of Films Around the World, Inc.; Richard Brandt, president of Trans-Lux Distributing; and Dr. Alfred Morton, chairman of the board, Astor Pictures, Inc.

IFIDA also announced ratification of a one-year renewal agreement with Michael F. Mayer as executive director and general counsel of the organization.

WOMPI Ups Mrs. Barnette

CHARLOTTE—Mrs. Myrtle Parker, president of Association of Women of the Motion Picture Industry, announces the appointment of Mrs. Gene Barnette of New Orleans as by-laws chairman, replacing Miss Jane Ella Moriarty of New Orleans.

TOA Projects Detailed At Texas D-I Meeting

DALLAS—In his address to the 10th annual convention of the Texas Drive-In Theatre Owners Association, a TOA affiliate, at the Statler Hilton Hotel here, John H. Stembler, Atlanta, president, Theatre Owners of America, summarized some of the current projects of TOA and some of the problems facing the industry.

"One of the problems has been the inability to date of all branches of our industry to get together on an organized, meaningful method of selling our new stars to the public. Now we have a way, through the very logical do-it-yourself means of using your own theatre screens," Stembler said.

"Bob Selig, of California, head, TOA's America's New Stars Committee, with the cooperation of Y. Frank Freeman, has arranged for the making of a series of nine three-minute trailers in Hollywood starting next month. Each trailer will contain scenes furnished by each film company of a new star or new stars taken from their forthcoming pictures. Introducing them will be one of TOA's Stars of the Year . . . National Screen Service has volunteered to distribute the film at cost, so that you will pay only a very nominal fee for each.

"In another undertaking that benefits the entire industry, TOA, for the second successive year, with the cooperation of the MPAA is preparing kits for the nation's theatres to promote the April 9 Academy Award Oscar-cast . . . They are offered at a cost price of $3 each . . .

"TOA will do all within its power to encourage the making of more pictures . . . We shall continue to encourage the development of ACE Films in the hope this exhibitor-financed and exhibitor-manned organization can contribute funds and effort to the production of more pictures . . .

"Thanks to exhibitor efforts, principally through TOA, there is no pay tv operating in the U.S. today. The only hope of maintaining that record is your continued financial support of our activities.

"Product also is a key to our censorship problems. We do not have enough good films to be able to pass up questionable ones . . . I urge you to use good judgment in your merchandising, so as to lessen the likelihood of censorship advocates successfully seeking new local laws. And where local conditions warrant, I would invite your attention to the merits of TOA's Film Content Information Service which advises you what forthcoming films are about . . ."

Gerelick To Join Favorite

HOLLYWOOD—Effective March 5, Jules Gerelick, veteran film man, becomes general sales manager of Favorite Films of California, according to an announcement by Newton P. "Red" Jacobs, president.

Gerelick joins Favorite from United Artists where for three years he served as western division manager for the Lopert Pictures department of UA. Prior to his affiliation with United Artists Gerelick spent 11 years with Universal-International Pictures.

AB-PT Declares Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board declared the first quarterly dividend of 25 cents per share on the outstanding common stock of the corporation, payable March 15 to holders of record on Feb. 23.

Reade Circuit To Acquire, Build Nine Theatres In $5 Million Plan

OAKHURST, N.J.—Walter Reade, Inc., will acquire, or construct, a minimum of nine theatres before the end of 1962, it was revealed by Walter Reade, Jr., president of the rapidly growing entertainment company.

In addition to the already announced Baronet-Coronet twin theatres on 59th street and 3rd avenue, Manhattan, where a one and a half million dollar construction project has already begun, the company has acquired ownership of four theatres in New Jersey, including three drive-ins, and will build three 600 seat specialized theatres—in Manhattan on East 34th street; in Forest Hills, Long Island; and in the Haddonfield-Cherry Hill section of Camden County, N.J.

In making the announcement, Reade stated, "This five million dollar investment represents the most ambitious theatre program ever undertaken in the 54 year history of our company, and firmly establishes our long range faith in motion picture exhibition. I am hopeful that additional theatre projects in other states presently on the drawing boards will be realized before the end of the year."

In Forest Hills, a new 600 seat cinema will be built. Construction on this deluxe theatre will begin this spring with the opening scheduled before the end of 1962. The theatre, to be called the Continental Cinema, will occupy premises in a new unique building featuring the theatre and shops on the ground floor, two floors of office space above the theatre, and two floors of automobile parking space above the offices. Access to the parking areas will be by specially constructed ramps. The project is being developed by Duotech Development Corporation.

The Reade Organization will build a new 550 seat deluxe theatre on its recently acquired property on 34th street in Manhattan, heart of the burgeoning deluxe living East Side apartment boom. An unusual aspect of the 34th Street theatre is that it will be housed in a former power station belonging to the Third avenue elevated system. The theatre is being designed by John J. McNamara, architect, and construction will begin this spring. There will be three floors of office space built above the theatre, which will become the sales and executive offices of Continental Distributing, Inc., and Sterling Television Co., Inc.

The third new theatre will be a 660 seat intimate motion picture theatre in the Haddonfield-Cherry Hill section of Camden County, one of the fastest growing communities in the east.

Also in New Jersey, Walter Reade, Inc., has purchased the Community and the Toms River Drive-Ins, both in Toms River; the Bay Drive-In in Island Heights; and the Fly-In Drive-In in Belmar. The Walter Reade organization currently operates these last four theatres, but they were not owned outright by the company.

Durham Meeting Sought On Integration Demands

DURHAM, N.C.—The chairman of the Mayor's Human Relations Committee said here that the group is seeking to arrange a conference of representatives of the Center and Carolina with city officials and representatives of the NAACP in connection with demands that the two houses racially integrate their audiences.

Dr. Paul Hardin, Duke University law professor, who heads the group, called the committee into an executive session which was closed to outsiders and the press, and said special attention was being given to the Carolina since it is operated in a city-owned building.

Both houses have been picketed for about a year.

The Criterion, the other principal downtown house here, never has been picketed, the NAACP stating it would be impossible to maintain three picket lines. The Criterion has no balcony for Negro patrons but the Center and the Carolina do, or did until the picketing began. The houses closed their Negro balconies and removed signs designating "colored entrances." They said there was no need of keeping them open if they were not wanted.

Admittedly, the picket lines at both the Carolina and Center have dwindled recently.

Satori To Exit AA

NEW YORK—After being associated with Allied Artists International Corporation for close to 18 years, William Satori is leaving the organization as of March 2. He was Continental European manager and served also as executive assistant to the president and secretary to the Corporation.

Seven Arts In Col. Pact

NEW YORK—Seven Arts Productions has concluded a joint financing and releasing deal with Columbia Pictures, calling for the production of two films in 1962. The films are "Assault on the Queen" and "Rampage."



Eugene Pleshette, right, managing director, Brooklyn, N.Y., Paramount, has been appointed Brotherhood Week chairman, and is shown receiving the proclamation from Brooklyn Borough President Abe Stark, left; looking on are two members of the National Conference of Christians and Jews, Surrogate Maximilian Moss and John J. Lynch, president, King's County Trust Co.

No Seal For "Patty"

NEW YORK—The Motion Picture Production Code Review Board has sustained the Production Code Administration in withholding a seal from "The Case of Patty Smith," produced by Impact Films, Ltd.

The PCA held that the picture did not conform to the Code provision dealing with abortion.

ALBANY

Walter Rosen, executive assistant to the first vice-president, Stanley Warner Corporation, and son of Sam Rosen, visited its WAST-TV here. . . . Joe Firlik, and his brother, John, known to exhibitors here because they operated Firlik Express Service Inc., Albany film delivery company founded by their late father, Joseph Firlik, Sr., purchased the Essex in Port Henry from Kallet Theatres of Oneida, and reopened it. John Rossi, who had the house on lease, turned it back to Kallet. Ray Smith Booking Service is now buying-booking the Essex. Smith also added the Unadilla, in Unadilla, to his list. Rossi continues with a conventional theatre in Schroon Lake and with Skyline Drive-In, Port Henry, which is scheduled to relight in May. . . . Alan V. Iselin, president, Tri-City Drive-In Theatres, closed the Super 50 Drive-In near Ballston Spa, and began installing a new front. . . . Elias Schlenger is now Fabian division manager in Pennsylvania and Virginia. Adrian Ettelson has succeeded him in the Albany-Schenectady sector. Schlenger has been with Fabian 28 years; and Ettelson about 15.

ATLANTA

Jerry Rafshoon, southeastern advertising-publicity director, 20th Century-Fox, was the guest speaker at the recent semi-annual merchandising meeting of the North and South Carolina Theatre Owners Association which was held in Greensville, S.C. Representatives from more than 60 circuits and individual theatres heard him give a merchandising presentation on "Tender Is The Night" and "The Innocents." . . . Negotiations to bring Hollywood movie and tv personalities here for the Theatre Under The Star's 1962 season are underway. Christopher B. Manos, executive producer for the summer theatre organization, said the emphasis was being placed on bringing major entertainment names in this season to help celebrate the theatre's 10th anniversary.

BUFFALO

Edward H. Kavinoky, prominent local attorney, has been named as the recipient of the fourth annual Buffalo Variety Week Award for "outstanding charitable efforts in the western N.Y. community." Kavinoky, who is a member of Tent 7, was honored at a luncheon in the Variety headquarters, one of two big events that launched International Variety Week in Buffalo. The first was a special charity presentation-dinner screening in the clubrooms. At this time, the club presented the Rehabilitation Center of the Children's Hospital with a check for $2,000, the amount collected for this club charity. Mike Ellis, Jr., past chief barker, is chairman of the Variety Week program in Buffalo. . . . An effort to determine whether Buffalo is willing to support a small legitimate theatre for presentation of drama, music, and dance is being made by Leon Lawrence Sidell. The Buffalo real estate developer, who has successfully rehabilitated several downtown properties, recently purchased the Richford hotel, which he is considering adapting to include a radio studio or theatre. . . . The 1962 film series of the Junior Group of the Albright-Knox Art Gallery opened. The first pictures shown were "Aparajito," 1950 Venice grand prize winner, and two shorts, "Moon Bird" and "Andora." . . . Only one "ghost story" is being told at the Century these days. Patrons recently were disturbed by strange background noises that seemed to be coming from the theatre sound track. This became noticeable during the run of "The Innocents." The strange sounds, it turned out, were far from natural, but neither were they supernatural According to manager Charlie Funk, viewers were hearing a combination of police calls, taxi radios, and a telephone answering service. Funk says that they entered his sound system through a variety of circumstances including shifting winds, temperature changes, and radiation. Only attaching one projector, the "voices" first appeared in 1956 following the installation of new equipment, he said. However, they never became too evident until this month. The problem finally was solved by the use of new ground wires of filter out the sounds. Funk credited the success to engineer Mervyn L. Stanberry and projectionists Charles Coon, Sr., and Russell Cook, who "worked around the clock for eight days" to discover a solution. . . . Roy Williams and Paul Castle, roving emissaries of Walt Disney Studios, were calling on manager Charles Funk of the Century, in behalf of "Pinocchio." Williams also visited Francis Anderson, AB-PT city manager in Rochester, where the Disney opus soon will be shown at the Regent. . . . The new Coronet, Rochester, opened. The 600-seat house, formerly the Arnett, has been turned into a luxury establishment for the showing of special films. The manager is Max Fogel, who for many years operated the old Webster. . . . James J. Hayes, chief barker, Tent 7, Variety Club of Buffalo, announces that goals for 1962 are a new set of by-laws, increased charity contributions, continued social activities in the clubrooms, at least 10 to 20 new members, a large attendance at the International convention in Ireland, an active Variety Clubs International Week in February, a combined picnic with the Women's League of Variety in July or August, create an executive advisory committee, rent the downstairs store in the Variety building, keep the Bingo games in the Genesee at a profit, keep dues to International up to date, try to get the 1964 Buffalo to help us celebrate our 30th anniversary, make the Variety Club of Buffalo a club for the members who meet together in Variety Clubs International Convention for one common goal, which is to raise money for our charity, and have a combined installation of officers of the Variety Club and the Women's League in 1963. . . . The new Art-Circle is now open under the management of Phil Todd, who is presenting as his opening attraction Ingmar Bergman's "A Lesson in Love." Feeling his way with selected imports, Todd announces that the showings "will be limited." . . . Rochester's Bausch and Lomb, developers of the lens used in CinemaScope, has named David J. Davin to its public relations staff. . . . George Rosing is featuring H. Jolles at the "$50,000 organ" every Sunday in the Roosevelt, which is now on a week end policy. Rosing also announces that the Roosevelt is available for fund-raising organizations. . . . The former Regent, Geneva, N.Y., has reopened under the name of the Cinema. It is rumored that the Newfane in the western N.Y. town of the same name soon will reopen.

CINCINNATI

Due to a momentary breakdown in communications between Western Plaza Theatre and the 20th Century Theatre, it took two squad cars of police an hour to quiet 200 players when a $500 "bingo" went unheeded. After the comedy of errors was played out, the player received the money, and along with others will be back to try for a big prize. Western Plaza and 20th Century, with four other suburban houses, have Bingo games for the benefit of the Institutum Divi Thomae cancer research fund. . . . Jack Haynes, general manager, Cincinnati Theatres, and his wife attended the graduation of their son, James B. Haynes, at the Central Michigan University, Mt. Pleasant, Mich. Young Haynes majored in business administration and is now affiliated with a local department store. . . . The many friends in the moving picture industry extend sympathy to Lillian Ahern, Paramount booker, in the sudden death of her husband, John T. Ahern, from a heart attack. . . . Tri-State Theatre Service is booking and buying for the 23 Drive-In, Wurtland, Ky., owned by J. M. Mahaffey.

COLUMBUS, O. NEWS—Lou Holileb, executive of Monarch Theatres, Chicago, operators of the In-Town auto theatre in suburban Whitehall, has returned to manage the drive-in. Holleb was manager of the In-Town from its opening in 1955 to 1960. . . . Art Linkletter, radio and television personality, is the first star to be signed for the 1962 summer stage season of the Kenley Players at Veterans Memorial. Linkletter will star in "Father of the Bride" the week of June 19. The season will open June 12 with

(*Continued on page EX-17*)



The Three Stooges, front row, Larry Fine, Moe Howard, and Joe DeRita, were in Boston recently to promote their latest feature, "The Three Stooges Meet Hercules," and here gag it up with Columbia and theatre executives during their personal appearance tour. In rear, left, is Tom O'Brien, Columbia branch manager; center, Harry Rogovin, Columbia New England district manager; and right, Sam Pinanski, president, American Theatres Corporation.

#100 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

SATAN NEVER SLEEPS

Fox Drama Has Names And Angles For 'Want-To-See'

"SATAN NEVER SLEEPS" and neither do good showmen! From here it looks like 20th-Fox is definitely on the comeback trail with this new one. Fox has rushed to me all the material that they had available and also gave me a rundown on what they have already done to advertise and publicize the picture.

Recently, I sat down with the Detroit branch manager, Bob McNabb, and their regional publicity man, Sol Gordon. We discussed the picture most thoroughly. Our question and answer period was productive and stimulating.

All facets and angles were explored. Sincere cooperation was pledged. Now the forces of production, distribution, and exhibition were joined in our area. The friendly meeting broke up on a note of high optimism. Production had come up with the merchandise. Distribution was on the go, and exhibition, advertising, promotion, and publicity on a local area had a job to do. Responsibility and showmanship reins were now slipped into my two hands.

Back at the office, in between other campaigns, I asked myself, "What do you really know about "SATAN NEVER SLEEPS"? You have read all the advance material. You have had a meeting on the picture. You now have the rough advance ad layouts. You have a good idea what Fox will do and is doing on a national level. I asked myself another question that thousands of others in the business must face. "Is the Fox campaign a good one?" "Is it slanted in the direction you think it should go?" "What can you add or subtract from it?"

Since the completed pressbook is not in my hands, it is impossible to toss it to a co-worker, manager, or even my wife and ask them if the picture had any appeal. That night, I did let my wife read the synopsis. Readily, she stated that she liked the story and wanted to see the picture. Several of my neighbors were asked to read the synopsis, and again "want to see'" was indicated.

Others were asked the same question, and not one failed to come up with a positive reply or attitude. The crystallization of the campaigns began. The jig-saw puzzle pieces became noticeable and slowly came together to form a clear picture.

Actually, what do we have going for us with this new Fox release?

1. Pearl S. Buck—author of the novel, "The China Story" from which came the screen adaptation. She also wrote "The Good Earth," "Oil for the Lamps of China," and many others.

2. Leo McCarey—he directed "Going My Way," "The Bells of St. Mary's," "Rally 'Round the Flag Boys," and "My Favorite Wife," to name a few. He also is the recipient of three Academy Awards.

3. William Holden—he starred in "The World of Suzie Wong," "Bridges of Toko Ri," "Love is a Many Splendored Thing," "Bridge on the River Kwai." The list could run the length of my arm.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

Henry E. Capogna, Advertising Director
W. S. Butterfield Theatres, Detroit, Mich.



CAPOGNA

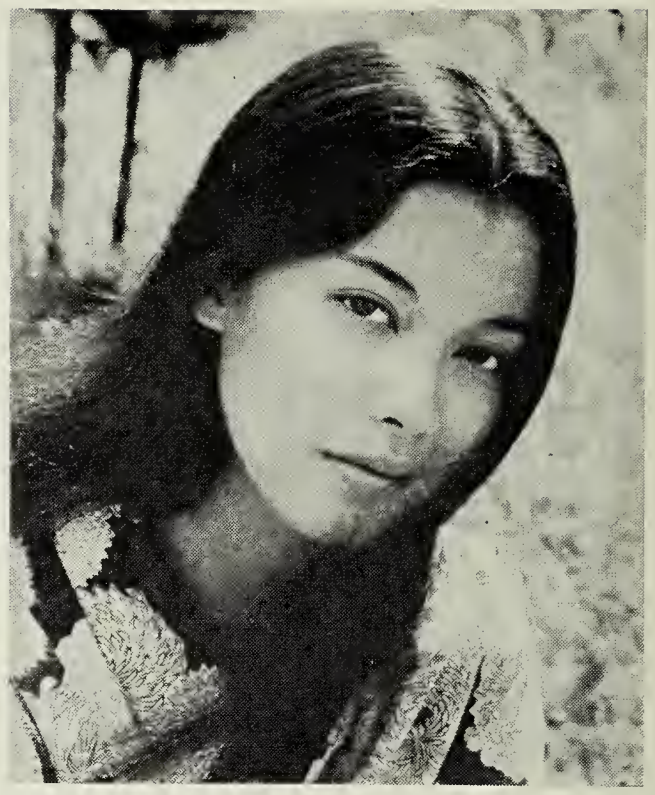
ABOUT THE AUTHOR • Henry Capogna can count three decades in this business. He chose this vocation early in life and never regretted it. He spent more than four years in service. Capogna met and married his wife at an air force base in Kansas in 1944. Has three children. The family resides in Royal Oak, Mich. Hobbies include reading, cooking, and dabbling in oil painting. He lives and dies with the Detroit Lions and spends all his free time with his family. Capogna vacations every year at "in laws" wheat and cattle farm in Kansas away from campaigns, phones, and deadlines.



THIS AD is favored by the author because it plays up the human angles in the drama of courage and innocence rather than the religious or violent side of the film. Note the smiling Holden and Nuyen for maximum appeal to audiences not attracted by war story.







HERE ARE the three stars as they are seen in the Pearl Buck story. LEFT, William Holden, whose popularity is at its height; CENTER, Clifton Webb in a new kind of role; RIGHT, lovely Frances Nuyen, a new star.

4. Clifton Webb—five of his big pictures were, "Laura," "Cheaper by the Dozen," "Mr. Belvedere Rings The Bell," "Three Coins in the Fountain," and "Sitting Pretty."

5. France Nuyen—she never hit it big but still has "South Pacific", and "The Last Time I Saw Archie," to her credit. A fine actress with good potential.

Briefly, those are the important "human ingredients" of the picture that we have on the plus side.

These five assets are definitely associated with quality motion picture entertainment. If a showman can't come up with six good local angles to exploit these plus factors, then he is in trouble.

He should consider tie-ups with airlines that fly to the Orient. From them he can obtain Chinese fortune cookies, flight bags for radio contests, Torri Gates for advance lobby and window displays, posters, chop sticks, Oriental recipes, Rickshaws, Oriental blouses that cashiers and usherettes can wear in advance of opening date. Tie-up with Oriental eating places and food manufacturing outfits. Also obtain colorful lanterns for lobby and store displays. No end to ths exploitation item.

Book stores and libraries will cooperate. Banner soft cover delivery trucks.

Leo McCarey is always good for extra "'ink" publicity. Ditto with Holden and Webb. TV, radio, and contests are easy to make up and put across.

In college towns, work with the schools of higher learning. Their Oriental department will cooperate with results in newspaper, radio, and tv. In Ann Arbor, our city manager, Jerry Hoag, has special silk banners made plugging the title of an Oriental attraction in original language characters. Always good for a story and certainly a lobby traffic stopper. How about a Chinese pizza? In the college towns this will get more than its share of talk and publicity. Add a Chinese ingredient to a pizza and have it plugged. Of course, in the newspaper story, work the "inspired by" gag into the stunt.

The above are some of the local angles that come to mind as soon as an Oriental theme is mentioned. Now let's get into the heart and real guts of the campaign. Let us discuss what Fox has available as selling tools and what they are doing on a national scale. This is important. What kind of manager wants to tackle a picture minus national advertising and publicity? He can try but he will have a tough row to hoe.

1. Magazine advertising in *Life, Look*, and *McCall's* magazines. Save these magazine covers and ads. Make advance

STILLS portraying action sequences in which the film abounds can be used in lobby displays to attract the men in your audience, who will find plenty to their liking in the potent dramatics of the picture.





lobby and store displays. Watch for special publicity breaks in these magazines.

2. On the Liberty Label, Timi Yuro has recorded the title song. Far in advance have local radio stations play the record. Enoch Light and his 60 piece orchestra also has recorded title song. Play the songs in your lobby and at intermission time. Good contest items.

3. Unique "live" tv interview film. Different. It should be easy to place with local tv stations on gratis basis. This is an open end, split screen interview with France Nuyen. She appears at right hand side of screen talking into a telephone. Local TV personality who conducts an interview-type show speaks directly to Nuyen, over phone, and asks questions. About five or six years ago, Universal-International had a similar film with Tony Curtis answering local interviewer. Wonderful item. A must for a good and different approach.

4. 60, 20, and 10 second tv available. Screen these first. If they coincide with your approach to selling the picture, use them. I do not like to use 10 second shots. Suggest the use of only the 60 and 20 second spots.

5. Radio interview records. Play these first. See if they sell the picture image you are creating on a local level.

6. France Nuyen open end interview record. We usually use these when available. Try this angle. If you have one or more, pass them out to local high school speech class. Believe me, these create quite a stir. Schools that generally turn down commercial theatre tie-ups are intrigued with this item.

7. Trailers. Run them four weeks in advance. Cross-plug them if possible.

8. Don't neglect your advance lobby display. You have an exciting Oriental background to work with. Go beyond the regular National Screen posters. They now have available pennants and streamers. Special lighting effects are important for display. Make it a "must see" display.

9. Ads. The rough advance ads that I have seen are generally somber looking. I like the ads that show Holden wearing priestly collar and casual leather jacket. Also the one



ANOTHER ad depicting Holden casually wearing a battle jacket over his priest's attire provides a look at another aspect of the film, which is loaded with potential.

with Holden smoking a cigarette. One ad depicts Holden and Nuyen laughing. This is appealing.

Consider the possibility of making up your own ads with a scene mat. Mat 2C and 2A would be acceptable.

Fox ads plug the Leo McCarey name and achievements. Take it from there and build up Pearl Buck, Holden, Webb, and Nuyen. At the beginning of this article. I mentioned the five plus factors going for this picture. I have also given the titles of books and pictures each of the four names are associated with. These number 23. An ad could be put together with "*Blue Ribbon Motion Picture Entertainment*" as a header. Large bold type lines reading, "*23 Proven Reasons for Seeing, 'Satan Never Sleeps'!*"

Under the title you can list the four names and what they are noted for. Small Blue Ribbon "cuts" would be in front of each name. Now, you can follow with a Fox ad but rework it to fit in with the Blue Ribbon motif.

Very definitely I would stay away from the Red China angle. Remember that this is a picture of drama, faith, innocence, beauty, and courage. Keep violence out of your campaign. Action is okay.

I would handle with care the religious angle. If your territory can support the church theme, by all means follow through with screenings, etc.

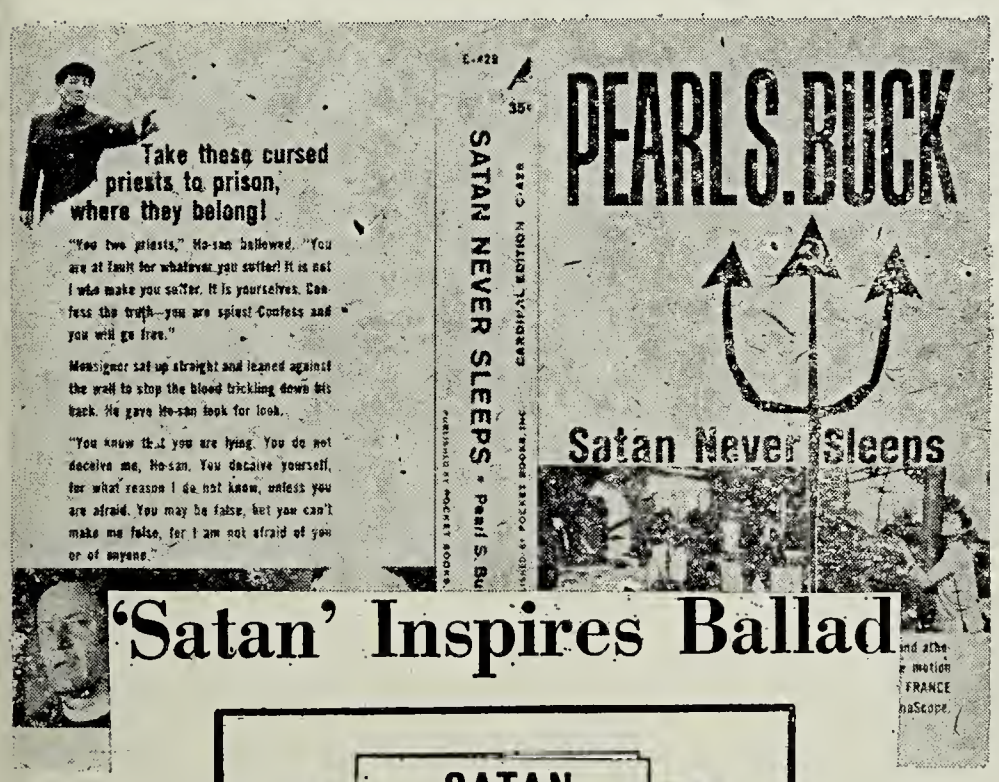
To have a successful engagement you must interest the high school teenagers. Here is printed item that they will keep.

There are dozens of tie-ups and promotions that will fit the selling of this picture. I believe that we have covered the important points.

The key to successful ticket sales are *IDEAS*. *I* for Inspiration, *D* for Desire, *E* for Enthusiasm, *A* for Ability, *S* for Showmanship. Consider your lobby and front. Outdoor activities, newspapers for ads, publicity, contest tie-ins. Use radio and tv, street stunts, screenings, and mailing.

The above words are as basic as sidewalks on your main street. Without them you cannot sell a ticket; with them you could break boxoffice records.

'Satan' Between Covers



'Satan' Inspires Ballad



COLUMBUS (Continued from page 12)

a play to be announced. . . . William Ellis and Nita Hutch, WVKO radio personalities, were co-emcees of premiere festivities for the Cinerama feature, "Search for Paradise," at RKO Grand. . . . Trial of Ann Hall, manager, Linden, on charges of holding a dance contest without a city license, will be held Feb. 20 in Municipal Court. Reports that Miss Hall was rearrested on the charge were premature. The court did not issue the order.

DALLAS

Tom Bridge of Dallas, a 32 year veteran with Paramount, has been named assistant general sales manager of Paramount with headquarters in New York. He will work under Jerome Pickman, vice-president and general sales manager for the studio. Bridge, who has lived in Dallas 23 years, began his career with Paramount as a shipper in the San Antonio branch. He was transferred to Dallas in 1949 as a salesman and became branch manager here in 1951. He became division sales manager in 1955 with Dallas, St. Louis, Kansas City, and Des Moines branches under his jurisdiction. . . . The Women of the Motion Picture Industry of Dallas met at the White Plaza Hotel. Miss Elsie Parish gave a financial report, Mrs. Lorena Cullimore introduced new members, and Mrs. Juanita White reported on the club's participation in the Community Club Award Contest. Mrs. Esther Covington, president, reported on the international activities in relation to the local clubs. A short memorial was held for the late Mrs. Lucille Starling. . . . Mail orders are now being accepted for tickets to the exclusive roadshow engagement of "West Side Story," opening at the Esquire on Feb. 15. . . . Boyd F. Scott, convention chairman, Texas Drive-In Theatre Owners Association, announced that 22 firms already have reserved booth space for the 10th annual convention to be held here at the Statler Hilton Feb. 13 to 15. . . . Actor Charles Laughton is scheduled to visit the Dallas area March 15 on a twofold mission. He will appear at Arlington State College in a program of readings as part of a national tour. He will devote some of his time to interview activities in behalf of Otto Preminger's "Advise and Consent." There is a possibility that Laughton will make a further "reading" appearance. Dallas Theatre Center is negotiating with his management for a March 14 or March 17 engagement at the Center. . . . The Capri will inaugurate a new price policy for children with the opening of Cinerama's "Seven Wonders of the World." Youngsters under 12 will be admitted for 90 cents to any of the 10 weekly performances. . . . Jake Elder and Charles McKinney, Modern Sales and Service, returned from attending a dealers convention in Chicago. . . . Chill Wills, veteran Hollywood film star, headlined a special March of Dimes Spectacular at the Dallas Memorial Auditorium. . . . Wayland Lillard has been appointed sales manager at the local Paramount office following the appointment of Tom Bridge, division manager, to assistant general sales manager at the New York headquarters. . . . Yvette Mimieux, the Metro-Goldwyn-Mayer teenage blond screen star, received a plaque from the Dallas Variety Club naming her as "the Astrostar of 1962" for her performances in two forthcoming movies.

DETROIT

W. S. Butterfield circuit's State, Ann Arbor, Mich., was held up to the tune of $700. . . . Fire destroyed the only theatre in Alma, Mich, in 1960. Last summer contractor-exhibitor, A. Carl Schmidt purchased the property and rubble of the Strand from Mrs. Delores Cassidy, a Midland, Mich., exhibitor. He announced if the community would support the project, he would rebuild the house, otherwise convert it to different usage. Alma responded. Voluntary organizations headed by the Chamber of Commerce went out and sold books of 52 tickets for $25, which at box office prices represented a saving of $16.60. Enough citizens purchased to insure successful operation. Building was begun with opening planned for Thanksgiving. But the structure was not completed nor was it on second target date of Christmas. Now Schmidt has notified ticket-holders he will be open latter part of January. In his letter, he pointed out that during the past year many fine films have been released, which residents have had no opportunity to see. Accordingly, he enclosed a questionaire. He promises to book in those attractions which the majority request, and having come up to date, will, from then on, go on first-run policy. Two novel features in the new house will be a crying room and a party room. . . . The former Michigan, Flint, Mich., renamed the Michigan Follies, has been advertising a proposed "art" policy. Just how artistic may be judged from such attractions as "The Adventures of Lucky Pierre," "Nudist Confidential," "Some Like It Cool," "Garden of Eden," and "Hideout in the Sun." Exhibitors detected ground swells, for Michigan is scarcely fertile ground in which to grow large box offices for this sort of thing. However, while management says these pictures will be shown, by the time the first one was due, advertising was reduced to paper within the house. Instead it opened with a Negro review. It has not been revealed whether pressure was exerted preopening. . . . Manager Joseph E. Uvick, Burton, made the columns of The Flint Journal. He remarked that last month his fellow Parishioners took the pledge of the Legion of Decency as did many churches in the National Council of Churches. He feels pictures of a condemned classification should never be shown on theatre screens, and that adult pictures are all right for the young if accompanied by parents who can explain. Then he points out in his 21 years as an exhibitor he has never seen a film in which evil triumphs over good. On the other hand, he feels the appearance of church condemnation is unfair to most theatres which don't go in for the quick buck. That condemnation of itself can make a picture a success, he advised. . . . The Roxy suffered smoke damage when fire broke out in a nearby bowling alley and bar.



Stanley Durwood, president, Durwood Theatres, Inc., Kansas City, recently received a citation from Byron T. Shutz, chairman, downtown committee of the Kansas City Chamber of Commerce, for extensive renovation of the Empire Theatre.

HOUSTON

Movie Star Jeffery Lynn in town and attending the Alley's presentation of "Majority of One." . . . A special press meeting was held here for Hollywood director Henry King. He was here for two days in conjunction with his latest film, "Tender Is The Night." . . . The Tower closes its showing of its current feature "King of Kings" soon and will reopen within the next week with the showing of "El Cid," Allied Artists spectacular. . . . Carroll Lewis, Jr., expects to open his Movieland Golf Course in the spring. This is the golf course which features a replica of a famous Hollywood movie set for the background at each hole. They were just putting the finishing touches on the "Alamo" set and building the "Bridge on the River Kwai" set. According to the sponsors of the golf course, to add color to the Tarzan jungle scene, a baby chimp will be imported.

JACKSONVILLE

Mary Hart, WOMPI director at Florida State Theatres, received a $1243 check on behalf of WOMPI from the Motion Picture Charity Club for services rendered by the entire WOMPI membership in aiding the MPCC with its sponsorship of the midway at the Jacksonville Agricultural and Industrial Fair at the Gator Bowl last November. A new project to which WOMPI has dedicated itself is assisting the Northeast Florida Heart Association with its office, patient care, and solicitations programs. . . . Fred Kent, owner, Kent Theatres, has been re-elected president of state-wide Ribault Corp. which will celebrate with a week-long festival at the local Coliseum the quadricentennial in 1962 of the landing of a group of French settlers under the leadership of Capt. Jean Ribault in 1562 at a point of land a few miles from present downtown Jacksonville. . . . Steve Formato, a new salesman on the staff of Fred Hull, MGM manager, is following in the footsteps of his father, Louis Formato, who is district manager for Metro in Washington, D.C. . . . Ray Chambers, formerly with Allied Artists, is now booking for Dave Roper at the Enterprise Booking Service. . . . The Hazel, Plant City, closed for many years, has been reopened by D. E. Belcher. . . . Julia Raulerson has closed her Outdoor Drive-In Theatre at Clearwater. . . . J M. Wells announced that he has temporarily closed his Wells Theatre at Kingsland, Ga. . . . Sam Strathos has shuttered his Jefferson Drive-In at Monticello but continues to operate the Park, Starke. . . . W. A. "Bill" McClure's high-powered staff at Universal came through for the third straight week in capturing first place among American branches of Universal in the company's Jan. 1-June 30 50th anniversary sales drive named in honor of Milton R. Rackmil, Universal president. . . . Harry Botwick, south Florida supervisor of Florida State Theatres with headquarters in Miami, was bursting with pride over the birth of his first grandchild, Martin J. Stein, Jr., born to daughter Lennye and her husband at Lebanon Hospital in Miami.

MIAMI, FLA., NEWS—Flynn Stubblefield, assistant district manager, Wometco Enterprises, Inc., and Mrs. Stubblefield, became the grandparents of Charlotte Marie Stubblefield, their first. . . . Wometco drive-ins have installed short-wave Citizens Band radio sets on every ramp attendant, better known as "walkie-talkies." They are similar to those in use by the armed forces. They enable instant communication between any patron and the box office or concession building. The sets take the place of the old-fashioned flashlight

blinker code system. Theatres involved are the Boulevard, Coral Way, North Dade, and 27th Avenue Drive-Ins in Dade Country, and the North Andrews and David Blvd. Drive-Ins in Broward County. . . . Another public service showing of the Cancer Society Films was held at both the Essex, Hialeah, and the Sunset, South Miami. Two films were shown, with free admission to women only. A physician in attendance conducted a question-answer period following. . . . Van Myers, vice-president, Wholesale Confections, is the new president, Wometco Employees Federal Credit Union, which declared a 4¼ percent dividend to shareholders at the annual meeting. Vice-president is Burt Toppan, promotion; Fran Boscia, sales, is secretary; Joe St. Thomas, Wholesale Confections, is treasurer; assistant treasurer is Eric Spencer, accounting; second and third vice-presidents, respectively, are Ed Stern, booking, and Earl Lewis, engineering. Nancy Guthrie, secretary; Bruce Frey, accounting; and Rex Norris, booking, are members of the supervisory committee, and Harvey Fleischman, vice-president; Ed Rainey, Wholesale Confections; and Stanley Stern, insurance department, are members of the credit committee.

MEMPHIS

The magnificent $4 million St. Jude Hospital for children was dedicated Feb. 4. The hospital came about because Danny Thomas promised St. Jude, the patron saint of the poor and hopeless, that if he succeeded he would erect a monument to the Saint. Performers the country over helped Thomas raise the money, as well as ALSAC, an organization of Americans of Lebanese and Syrian extraction. Thomas was in Memphis Feb. 3-4 for the dedication, and Feb. 4 was proclaimed Danny Thomas Day. On Feb. 11, at the Waldorf Astoria in New York, the entertainment industry was to honor this remarkable and compassionate man. . . . Lakeside Drive-In, Starkville, Miss., is now owned by Edward D. Cilsby. . . . All Star Drive-In, Holcomb, Mo., is closed for the remainder of the cold weather. . . . Hollywood, Memphis, became dark on Jan. 1 until further notice. . . . Closings in Arkansas include Hope Drive-In, Hope; Tipton, Monette; 65 Drive-In, Conway; and 71 Drive-In, Fort Smith. . . . Tower, Sardis, Miss., has closed. . . . "Neapolitan Carousel" was selected as the Family-Movie-of-the-Month by Better Films Council, and "Pocketful of Miracles" as the Adult-Movie-of-the-Month. "Americanization of the Movies" was the subject of an address by Judge Beverly Bousche at the January meeting of the Council. . . . Edwin Howard, Press-Scimitar amusements editor, has invited his readers to discuss why they read reviews; what reviews mean to them; and are reviews a guide in choice of entertainment. One reader has said: "Reviews are opinions, therefore very personel, consequently vary considerably." Critic Howard commented: "I agree, but few people like to keep their opinions in a vacuum; they like to compare them, as they do their cars or children." . . . Local WOMPI will have as their February philanthropic project the collection of discarded costume jewelry for Goodwill Industries. Also the ladies are being sort of "Fairy Godmothers" to the five year old son of a handicapped worker. Latest treat for the boy was a birthday party for him and a dozen playmates at Airway Theatre. Willie Shapiro donated the admissions and the popcorn. A film of the 1961 WOMPI Charlotte convention was shown at the monthly meeting, and Joe Burnett was the winner of the Buck-of-the-Month-Club event. . . . "Sweet Bird of Youth" has been reviewed by the Memphis Board of Censors. The Board recommended it for "adults only." One member of the Board went on record as saying it was a "fine movie," but "definitely for adults only." . . . In Memphis, Malco Theatres, Inc., have closed Frayser Drive-In and Jaxon Drive-In. . . . Orris Collins, Paragould, Ark., writes that Sunset Drive-In has been closed "until I can predict the weather." In the mid-south, records in low temperature, sustained below freezing weather, and rainfall are being set this winter. . . . Arthur Moore, former Memphis golf champion, and a motion picture operator, has made request of Memphis Park Commission to locate a golf driving range in Audobon Park in Memphis. The request is being studied, with the outcome depending whether residents of the fashionable park area have objections to the course. Moore proposes to operate it daytime only. . . . Scenic Drive-In, Booneville, Miss., has been closed temporarily. . . . Don Bolding has closed Palace, Bebe, Ark., after its last playdate of Feb. 5.

NEW HAVEN

First voluntary motion picture reviewing classification plan by a major Connecticut newspaper — instituted six months ago by Allen M. Widem, Hartford Times amusements editor — has met with all-out commendation by parent-teacher groups and other opinion-makers throughout The Times circulation area. The Times has largest daily circulation between New York and Boston. "The response has been most gratifying," Widem said. "Significantly, people admitting in phone and street conversation that they hadn't attended film performances in many months, have revitalized their interest for varying reasons and find the Friday 'Screen Attractions' listing beneficial and helpful." Widem classifies each film under one of three headings: Family, Adults, and Adults and Mature Young People. At the same time, he does not review product either condemned by the Legion of Decency or not carrying a Motion Picture Association of America Production Code Seal. . . . Comedian Jack Benny will help complete the University of Hartford's $4.3 million campaign for its music and art college buildings. He will appear with the College Symphony Orchestra, Moshe Paranov conducting, at the 3277-seat Bushnell Memorial Auditorium on Feb. 26 (8.30 p.m.) Every campaign worker and contributor who either gives or gets a total of $500 will be given two concert tickets. Benny is donating his services. . . . Caswell L. Haskell, 62, one of the oldest licensed motion picture projectionists in Connecticut, died at Grace-New Haven Hospital, New Haven. In recent years, he was employed by Pratt, Read, and Company, Ivoryton, Conn., manufacturers. . . . Ben Smith, acting manager for the past several months of the Plaza, Windsor, Conn., has been promoted to manager of the East Windsor Drive-In Theatre, East Windsor, Conn., effective March 1, by Lockwood & Gordon Theatres. Industry management newcomer Oscar Coombs is replacing Smith in Windsor.

NEW ORLEANS

J. G. Broggi, who operates a theatre booking service with offices in the Warwick Building, has acquired a lease on the Gordon Theatre for management operation. The lease was granted by the Gordon Estate handled by J. A. Parker, who was formerly at the helm of the theatre. . . . The Rex, St. Martinsville, La., is closed for repairs of the booth which was damaged by fire. . . Ed Delaney, Gulf States booker, was up to par again after a stay in the McComb, Miss., hospital battling a siege of the flu. . . During the recent very cold spell Gulf States Theatres kept the drive-ins inactive for three days. . . . Recent deaths in the local industry were Oliver Adolph, 33, associated with his family in the operation of the Venice, La., theatre, who died as the result of an automobile accident. . . . Ralph T. Reid, 53, associated with Bill Cobb, of Exhibitor Poster Exchange and Cobb Enterprises, was killed in an automobile crash. . . . C. E. Delas, Sr., 71, died at his Thibodaux, La., where he had been Mayor from 1935 to 1955. He was owner-manager of the Grand there. . . . Sympathy is extended to Leon E. Johnson, Transway staffer, on the death of his mother, Mary Riddle Fritsch Johnson, who died in her 90th year. . . . Kenneth Kurtzman, new MGM salesman, made his first solo trek in the field. He was transferred here from MGM's Atlanta branch. . . . Al Boykin, Warner salesman, had his right arm in a sling due to a dislocated shoulder sustained in a fall on slippery pavement in McComb, Miss. . . . Drive-ins which closed until Spring are the Amite, La., Drive-In, owned and operated by J. D. Dietrich; and Mrs. Renfro's Ren Drive-In, McComb, Miss. . . . The Bayouland Drive-In, Barton, near Donaldsonville, La., reopened. . . . Veterans Administration's' Theatre, Jackson, Miss., stopped 35mm shows. . . . A daughter was born to Mrs. Dan Brandon. Father is general manager, Transway, Inc., and president, Film Inspection Service, Inc. . . . New home office staffers at Gulf States Theatres, McComb, Miss., are Cecile Boyd and Sandra Zeek. Mabel Conn, formerly in the office, resigned for a position outside the industry; and Don Watson, booker's' clerk, was promoted to manager of the Do Drive-In, Mobile, Ala.

PHILADELPHIA

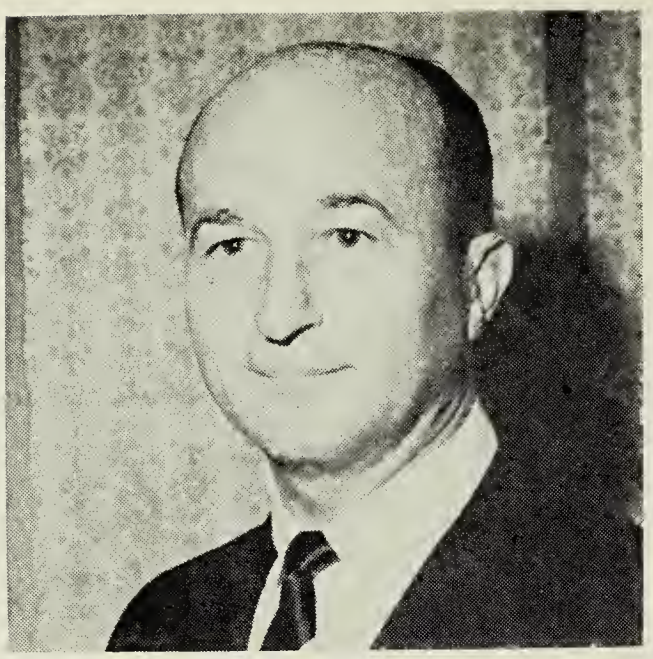
Milgram Theatres reopened the completely remodelled Uptown. Everything was brand new from marquee to footlights. Sammy Venus assumes general managership. Next on the Milgram agenda is a complete remodelling of the Avenue. . . . Mildred Green, Tri-State Theatre Service, visited the former Mary Meadowcroft, formerly with Republic and now Mrs. J. Ralph McCoy, on her visit to California recently. Anyone who wishes to write her please call Mrs. Green. . . . Max Cades, MOTION PICTURE EXHIBITOR business manager, has been nominated Junior Vice Commander, Drizin-Weiss Post 215, J. W. V. of U.S.A., and will run without opposition. Meanwhile, his wife, Kitty, is completing her term as Post auxiliary president.

PORTLAND

Plans for another Oscar Derby event with moviegoers here offered prizes if their own Oscar choices match those of the experts were discussed by the press and theatremen. Last year's contest was most successful. . . . Jack Wadell was in from Denver to confer with Dean Matthews, Fox manager, on Warners' "A Majority of One," due soon. . . . Next big picture to follow MGM's "King of Kings" at the deluxe Music Box here will be "West Side Story." The Biblical drama has been playing here since Thanksgiving week. No opening date has been announced for the musical hit. . . . Bob Kronenberg, Manhattan Films, Los Angeles, was here conferring with Martin Foster on foreign product. Foster is busy discussing details for modernizing his new theater, the 21st Avenue, which will be renamed Cinema 21.

ST. LOUIS

Word has been received here of a new movie being filmed in Madrid, Spain. The letter from a former St. Louisan, Bob Weinbach, says he is associated with the film production company of Ferry-Marshall Films. They are producing a picture called "Platero and I," based on the 1956 Nobel Prize winer by Juan Ramon Jimenez. The picture will be filmed entirely in Spain with a Spanish crew and will be directed by Isidoro M. Ferry, who was named Spain's best new director in 1960 and worked on American films directed by Orson Welles, John Huston, Stanley Kramer, and Laurence Olivier. The film will be produced under a contract with Documental Films. The other half of the corporation, Jack Marshall, is a former Air Force Captain who was in charge of public relations for the Air Force in Spain. Filming starts March 15. . . . The Missouri-Illinois Theatre Owners were to hold a special meeting Feb. 13 in the Fox Theatre Screening Room. Wesley Bloomer, president, has urged every member to make a special effort to be present. . . . WOMPIs will definitely hold their membership tea on Valentine's Day, Feb. 14, in the ballroom of the Drake Hotel. In case you don't recognize the name of the hotel—the Drake is the brand new name for the redecorated and rejuvenated New Plaza Hotel. . . . The North Drive-In, which opened Feb. 2 for the season, is being taken over by the Wehrenberg Circuit . . . Gerald A. Banta, MGM, has been on a tour of Kentucky and Illinois meeting all the exhibitors. . . . Word has been received that Mrs. Mary Vaughn, who was head inspectress at MGM for over 30 years and is now retired and living in California, suffered a stroke just before Christmas. She is almost completely paralyzed but would certainly enjoy cards and letters from her old friends around the Row. Her Address is Mrs. Mary Vaughn, Temple Aire Convalescent Sanitarium, 1135 West Hondo Parkway, Temple City, Calif. . . . Dan Coursey, Memphis, field captain for the Skouras Anniversary Drive, was in the 20th-Fox office here. . . . Gene Jacobs, new division manager for UA from Des Moines, was in the St. Louis office, as was Bud Edele, former branch manager here and now with the New York office. . . . John Dugan, former salesman with UA, is now branch manager of the Des Moines office.



Bingo Brandt, vice-president, Brandt Enterprises, New York City, has been named chairman, Scarsdale Division's 1962 Joint Defense Appeal campaign of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

St. Louis Circuit Sets Senior Citizen Club

ST. LOUIS—The formation of a Senior Citizen's Movie Club which will entitle members 60 years of age and older to special reduced admission prices was announced recently by Edward Arthur, general manager, Arthur Enterprises-St. Louis Amusement Company.

Theatres participating in the program are the Fox, Ambassador, St. Louis, Avalon, Pageant, Shady Oak, Tivoli, Granada, Rio, Maplewood, Tower, Wellston, Columbia, Crest, Hi-Pointe, Shenandoah, and the Washington, Granite City, Ill.

Membership applications are now being accepted in all these theatres and cost $1. Proof of age is the only requisite for membership.

Savings effected amount ot as much as 35 cents per admission, depending upon the price of the theatre's current attraction.

The Arthur theatres already grant a special student's rate.

The move to form a Senior Citizen's Movie Club was made following a radio question and answer show that Arthur was on recently when he was queried by many senior citizens as to why this had never been done. He replied then that he had been thinking of it for a long time and that if there was that much need for such a program he would put it into effect.

SAN ANTONIO

Carl Benefiel, owner, Victory, Amarillo, Tex., has had the inner lobby repainted. His son, Charles, who had been assisting him in the operation of the Victory for some time, has left the theatre to concentrate on private industry. . . . The Texas, Ballinger, Tex., was destroyed by fire. No estimate of the loss was made, but the blaze was reported to have begun in an adjacent grill and is spread rapidly to engulf the 750 seat theatre. Owned by Jack Scales, it was the only remaining indoor theatre in this central Texas city of 5,000. There are two drive-in theatres. It was Ballinger's largest fire since 1946, when another theatre was destroyed. . . . Jack King, city manager, Interstate Theatres in Amarillo, Tex., has begun in an adjacent grill and it spread rapidly came to Amarillo in 1942 from Harlingen, Tex., in the Rio Grande Valley. . . . A hard freeze with snow and ice struck the Amarillo, Tex., area for the third time this year. Although business was slowed down, none of the indoor or drive-ins were closed. In keeping with the weather, one of the drive-ins was showing "Ice Palace". . . . Dowlen Russell, executive vice-president of Lone Star Theatres, with headquarters in Dallas, and Albert H. Reynolds, general manager, were in to discuss relocation of Bordertown Drive-In.

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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 67, NO. 10 FEBRUARY 21, 1962

MGM

The Four Horsemen Of The Apocalypse

DRAMA
153 M

MGM
(CinemaScope)
(Metrocolor)
(Filmed in France)

ESTIMATE: Impressive drama of romance and war.

CAST: Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Henreid, Karl Boehm, Paul Lukas, Yvete Mimieux, Harriet MacGibbon, Katherine Givney, Marcel Hillaire, George Dolenz, Stephen Bekassy, Nestor Paiva, Albert Remy. Produced by Julian Blaustein; directed by Vincente Minnelli.

STORY: The family of Lee J. Cobb is reunited in his home in Argentina, but the welcoming dinner is marred by his strong feelings against the new Nazi movement in Germany, where his son, Paul Lukas, and his sons, among them Karl Boehm, live. They resent his remarks, having joined the Nazis. This news and their actions kill the old man as his French son, Charles Boyer, and the latter's son, Glenn Ford, and daughter, Yvette Mimieux, and their mother look on. Not much later Hitler declares war, While Boyer and family are in Paris where they remain with the safety assured neutrals. Ford meets Ingrid Thulin, wife of newspaper editor Paul Henried, and they fall in love. When her husband goes to war, she moves in with him. After the Germans take over Paris, Lukas is a power, as is Gestapo officer Boehm. When a general desires Thulin, Ford turns him down and is backed by Boehm, who declares that Ford is a neutral as well as his cousin. A broken Henreid returns and Thulin feels she must go to him. Mimieux gets into trouble with other French students, and Boyer gets Lukas to free her. Eventually, Ford secretly joins the underground, no longer being able to stand idly by. Mimieux is killed during one of the Resistance uprisings. When Ford is given a job that could mean the success of the forthcoming invasion, he is also told that he may never survive the bombings that will result. He bids Thulin farewell, assures Boyer that the family is doing its share in the fighting, and locates the secret headquarters of the German anti-invasion forces by going to see Boehm, who is visiting there. A secret radio signal directs Allied bombers, and the area is devastated, killing both Ford and Boehm.

X-RAY: Impressive, colorful, intense, and elaborate is this work that contains a mixture of romance, drama, tension, contrasting characters, some excitement, and touches of tragedy. On the other hand, there is a weakness too, to be found here, and that is than the story spreads itself out in sprawling fashion so that interest is diffused. It is then that the long running time gets in its telling effect. The characterizations are superior in many respects, and it's a bit difficult to place one or several above the others, although Thulin, Boyer, and Cobb can be so placed if one is pressed. There can be no quarrel with the production values for they are lavish, impressive, and expensive. The direction, too, must come in for a great deal of praise, for the tremendous task of moving people, places, and situations in correct and interesting fashion has been well accomplished here. As far as the commercial aspects are concerned, it should be noted that the ingredients are present if the public is of a mind to buy. The screenplay is by Robert Ardrey and John Gay, based on the novel by Vincente Blasco Ibanez. The classic has been modernized and updated which seems to make it a better bet as far as gaining and holding audience attention is concerned.

TIPS ON BIDDING: Higher rates.

AD LINES: "One Of The Greatest Wartime Romances Ever Written"; "A Family Is Torn Asunder By War. "It's A Dramatic Triumph."

WARNERS

The Couch (160)

MELODRAMA
100M.

Warners

ESTIMATE: Taut psychological meller holds interest.

CAST: Grant Williams, Shirley Knight, Onslow Stevens, William Leslie, Anne Helm, Simon Scot, Michael Bachus, John Alvin, Harry Holcombe Hope Summers. Produced and directed by Owen Crump.

STORY: Personable young Grant Williams calls the police, tells them he is about to commit a murder, then kills a perfect stranger picked at random on a crowded street. Quickly, he walks to the office of psychiatrist Onslow Stevens for his daily treatment. He has been convicted of rape after a troubled childhood and an unnatural attachment for his sister, broken up by his jealous father. After a prison term, he has been released but must take treatment. He hates the couch and all the memories it represents. Williams commits a second murder, again under cover of his appointment with Stevens. Williams starts taking out Stevens' niece, Shirley Knight, who feels sorry for him. She believes she loves him and they even discuss marriage. Borrowing Knight's car, he follows Stevens to a football game and stabs him, believing that he will be free. At the hospital, Stevens is still alive. Disguished as a doctor, Williams wheels his body into the operation recovery room. He intends to stab him, but Stevens breaks him down mentally. Police take the obviously insane Williams away.

X-RAY: This psychological melodrama has been tautly handled in writing and direction for maximum interest. It should please mystery fans as suspense is well maintained to a chilling climax. Performances by a cast of relative unknowns are good, so it is the theme and mystery angles that should be stressed for maximum results. Given a good campaign, it should satisfy in regular situations, with enough psychology present to keep the interest of the more cerebral patron as well. Production is good, and some of the situations build up tension admirably. Screen play is by Robert Bloch from a story by Blake Edwards and Crump. Sell it as comparable to "Psycho."

TIP ON BIDDING: Beter program rates.

AD LINES: "Tense, Spine-Tingling Suspense In The 'Psycho' Tradition"; "A Chill A Minute As A Mad Killer Stalks The Streets Bent On Murder."

Malaga (161)

MELODRAMA
97M.

Warners
(Made in Spain)

ESTIMATE: Meller for the program tends to ramble.

CAST: Trevor Howard, Dorothy Dandridge, Edmund Purdom, Michael Hordern, Paul Stassino, John Bailey, Alfred Burke, Peter Illing, Barry Keegan, Brian Worth. Produced by Thomas Clyde; directed by Laslo Benedek.

STORY: Trevor Howard, locksmith seeking a quick stake to a new life, and Edmund Purdom, hardened young criminal, commit a large jewel robbery. Purdom double crosses Howard, and flees to Spain to fence the jewels. Howard, accompanied by Dorothy Dandridge, also abandoned by Purdom, follow him there. Before Purdom can escape with the money, Howard confronts him. An uneasy truce is arranged with an agreement to split the money. Meanwhile, Dandridge and Howard have fallen in love. They decide to send Dandridge to Gibraltar to get the money from the fence. She agrees although she hopes Howard will give himself up to the police. Purdom knocks Howard out and gets to Gibraltar ahead of Dandridge. He intends to kill her and flee with the money, but Howard arrives with the police in time to foil Purdom's plan. Dandridge will wait for Howard's release.

X-RAY: This chase melodrama suffers from too much talk and not enough action after a good suspense opening when a jewel robbery is shown in excruciating detail. Howard delivers a fine performance, and other actors are adequate, but the plot tends to be geographically confusing as the chase through Spain goes on. There are some effective scenes as the bitter Howard is regenerated through love, but the film shapes up as program fare in the final analysis. Screenplay is by David Osborn. Some of the location photography is quite good.

AD LINES: "No Honor Among Thieves As A Double-Cross Causes A Chase Through Spain With Death For The Loser"; "Shattering Suspense As The Crime Of The Year Becomes The Double-Cross Of A Lifetime."

MISCELLANEOUS

Then There Were Three

MELODRAMA
74M.

Parade Releasing Organization
(Alexander Film Production)
(Made in Italy)

ESTIMATE: War meller is okay programmer.

CAST: Frank Latimore, Alex Nicol, Barry Cahill, Sid Clute, Frank Gregory, Mike Billingsley, Frederic R. Clark, Paola Falchi. A Riley Jackson and Robert Patrick presentation; directed and produced by Alex Nicol.

STORY: A lost patrol of Allied troops has as one of its members a German spy disguised in an Allied uniform. They know a

murderer is in their midst, but do not know he is a spy. After several are killed, the patrol stops at a ruined farm house still occupied by a grandfather and his daughter, Paola Falchi. A member of the patrol inadvertently discovers the identity of the German spy, a discovery that costs him his life. The Germans, aiding the spy, allow the patrol to slip through their line and reach a village. Lieutenant Frank Latimore tries to report the unusual circumstances of Mike Billingsley's death, but is put off. They retire to a wine shop, and while on the make for Italian girls, Alex Nicol, the German spy, leaves them. He goes to the prison in time for the release of "The Pilgrim," Italian partisan, whom the Germans want. Nicol tries to capture him, but followed by Latimore and several others, is frustrated. In desperation, the exposed Nicol makes a run for it only to be shot down by his own men who are unaware of his identity.

X-RAY: Although maintaining interest and full of action all the way, this is a long, long walk for the lost patrol. Production, direction, and acting are of top grade, and suspense is created and maintained to a commendable degree. Paola Falchi, the only woman in the film, is both attractive and competent. The screenplay is by Frank Gregory and Allan Lurie from an original story by Lurie. Frank Latimore and Alex Nicol, who also directed and produced, lend some name value to the opus.

AD LINES: "A Lost Patrol Loving, Fighting, Dying Together—But One Is A Nazi Spy"; "A Top Suspense War Drama."

FOREIGN

Arms And The Man

COMEDY
96M

Casino Films
(German-made)
(English titles)
(Agfacolor)

ESTIMATE: Entertaining satire.

CAST: O. W. Fischer, Lilo Pulver, Ellen Schwiers, Jan Hendriks, Ljuba Welitsch, Kurt Kasznar, Manfred Inger. Produced by H. R. Sokal and P. Goldbaum; directed by Franz Peter Wirth.

STORY: As the war between the Bulgarians and the Serbs draws to a close, Lt. Jan Hendriks leads a small group of his men in an attack on a cannon installation commanded by Capt. O. W. Fischer. Fischer and his men are forced to flee because the ammunition for the gun is the wrong size. He accidentally takes refuge in the room of Lilo Pulver, Hendriks' fiancee and daughter of Bulgarian officer Kurt Kasznar. She is torn between patriotism and hospitality and the fact that she likes his looks. She hides him and helps him escape. As the war is over, Hendriks returns, but Pulver is hesitant about going through with the wedding, still thinking about Fischer. Her problem isn't eased by his reappearance and by the fact that Kasznar likes him. The attractive maid, Ellen Schwiers, is in love with Hendriks, and she encourages his advances when he becomes impatient with Pulver. It all works out in the end with Hendriks and Schwiers planning to wed, and Fischer and Pulver admitting that they are in love.

X-RAY: This spoof on war and romance has been inspired by the George Bernard Shaw work. It is amusing and entertaining and should be well received where English titled imports play. The players are delightful; the direction is capable; and the production values are very good. It is also aided by the use of color. The screenplay is by Johanna Sibellus and Eberhard Keindorff.

AD LINES: "One Of The Better Comedy Imports"; "Fun For All In George Bernard Shaw's' Inspired Comedy."

Bernadette Of Lourdes

DRAMA
90M.

Janus
(French-made)
(Dubbed in English)

ESTIMATE: Well-made religious film.

CAST: Daniele Ajoret, Nadine Alari, Robert Arnoux, Blanchette Brunoy, Jean Clarieux. Produced by Georges de la Grandiere; directed by Robert Darene.

STORY: Asthmatic and sickly Daniele Ajoret is the daughter of a poor peasant family living in Lourdes, who one day sees the image of the mother of God on the side of a hill. Her repeated similar experiences are eventually labeled as authentic by Catholic Church officials. Not knowing what to do with her, they allow her to enter the convent of the Sisters of Nevers. She survives a serious session of illness which convinces everyone else that she is dying. Although she recovers, she knows that she will die young, and her forecast is borne out, after which she is mourned by the many who knew her and eventually named a Saint.

X-RAY: Not only is the subject of religion and the particular story of a young girl, who eventually became a Saint, presented in interesting fashion, but aiding and assisting the presentation is the unusually fine dubbing of the dialogue into English. The simple tale has charm as well as capable performances by all in the cast, and by Daniele Ajorat in particular in the title role. The production and direction are very good. If local Catholic Churches can be persuaded to actively back the film, exhibitors may find better than average attendance when playing the release. The screenplay is by Gilbert Cesbron.

AD LINES: "Millions Have Flocked To The Shrine At Lourdes Where She Saw The Vision"; "The Wonderful And Inspiring Story Of St. Bernadette"; "A Young Girl Leads The Way And Millions Follow."

Black Tights

BALLET
116M.

Magna Pictures
(Technicolor)
(Technirama)
(Filmed in Paris)

ESTIMATE: Colorful and entertaining dance film.

CREDITS: "The Diamond Cruncher" with Zizi Jeanmaire and Dirk Sanders—Story by Roland Petit and Alfred Adam; "Cyrano De Bergerac" with Moira Shearer, Roland Petit, and George Reich—Based on the play by Edmond Rostand; "A Merry Mourning" with Cyd Charisse, Roland Petit, and Hans Van Manen, with the story by Roland Petit; "Carmen" with Zizi Jeanmaire, Roland Petit and Henning Kronstam. Introduced and narrated by Maurice Chevalier; produced by Joseph Kaufman and Simon Schiffrin; directed by Terence Young.

STORY: "The Diamond Cruncher" is set in the market section of Paris. Dirk Sanders delivers a long and fancy sofa to a small bistro. When it is too long a hole is punched in the wall to accommodate it. He makes the acquaintance of Jeanmaire who is operating with a gang of pickpockets and thieves. When diamonds are taken, she winds up eating them. He falls in love with her and convinces her that true happiness lies not in diamonds but in the more prosaic cabbages. "Cyrano De Bergerac" has Roland Petit in the role of the long nosed poetic fighter who falls in love with Moira Shearer as Roxanne. She has eyes only for handsome cadet George Reich as Christian. The latter turns to Petit for help in winning the fair damsel. When they go off to war, Petit composes Reich's letters, and she falls in love with Reich as a result. When Reich is mortally wounded, Petit can not tell her the truth. She enters a convent where Petit visits her constantly. One day he is attacked and mortally wounded by enemies. He confesses the truth to her but it is too late. "A Merry Mourning" has a gentleman, Hans Van Manen, riding with his beautiful wife, Cyd Charisse, when she spots a beautiful black dress in a shop. Inquiry proves the price high and he refuses to buy it for her. When a young man, Roland Petit, flirts with Charisse, Van Manen challenges him to a duel and Charisse becomes a widow. She buys the dress which now can be used for mourning. She meets Petit later at Maxims and they dance together. The spirited music soon has her discarding the mourning black and she swings into the can-can. "Carmen" inspires this sequence with Spanish cigarette girl Jeanmaire turning the head of soldier Roland Petit so that he kills a man at her insistence. After he commits the murder, she leaves him for a new lover, a toreador, Henning Kronstam. Petit driven out of his mind stabs her outside the bullfight arena.

X-RAY: This colorful film shows four approaches to love told through dance and music, touching on the passionate, the comic, the dramatic, and the sophisticated, and the end result is an entertaining excursion into the world of the ballet. A highly skilled representation of talent from various countries has been assembled to present the sequences in a colorful combination that should please most viewers who are attracted to the production. This film differs from prevous and prior ballet efforts in that it has clearly defined stories to relate which are prepared and presented to audiences by narrator Maurice Chevalier, who sets the scenes and explains some of the actions. The "names" in the cast, the talent of the cast, the superior direction and production, and the wonderful color camerawork put the film in the better category of its type.

AD LINES: "An Outstanding Dance Musical That's A Colorful Treat"; "Love And Romance Are The Order Of The Day."

The Day The Sky Exploded

MELODRAMA
80M.

Excelsior
(Italian made) (Dubbed in English)

ESTIMATE: Timely science fiction programmer.

CAST: Paul Hubschmid, Madeleine Fischer, Fiorella Mari, Ivo Garrani, Dario Michaelis, Sam Galter, Jean Jacques Delbo, Peter Meersman, Giacomo Rossi Stuart, Annie Berval. Directed by Paolo Heusch.

STORY: An atomically propelled missile with a man aboard is launched but explodes in outer space causing a shower of asteroids to fall earthward. A group of scientists stationed at the missile base remain at their posts in an attempt to avert the danger while all around them the world is flung into chaos, and terrified crowds seek refuge in tunnels, caverns, and mines, panicked by the nightmare of the end of the world. The true characters of individuals involved are revealed. Convulsed with cyclones, heat, and floods, the end of the earth seems near at hand. A stroke of genius, however, on the part of the scientists saves mankind from destruction. Once more, the land is bathed in sunshine and hope is born afresh in the heart of man.

X-RAY: This Italian-made science fiction thriller generates considerable excitement despite a profusion of library stock shots. It is satisfactory in all departments, although not of art house calibre. As part of the program, however, it will get by if properly exploited, especially with the space-minded males of all ages.

AD LINES: "Terror From The Sky!"; "Earth Attacked From Outer Space."

The Five Day Lover

COMEDY
86M.

Kingsley International
(French-made)
(English titles)

ESTIMATE: Very good comedy for adult art houses.

CAST: Jean Seberg, Micheline Presle, Jean-Pierre Cassel, Francois Perier, Carlo Croccolo, Claude Mansard, Marcella Rovena, Albert Michel, Albert Mouton, Gil Grossac, Jean Sylvain, Pierre Repp. Produced by Georges Dancigers; directed by Philippe de Broca.

STORY: Jean-Pierre Cassel is a 30-year-old Frenchman, who, with a good eye for romance, lives in an apartment supported mostly by his friend Micheline Presle, who is a successful dress designer. She is 40, attractive, and also very romantic. With her lavish home, her clients, parties, car and chauffeur—whom she often lends to Cassel—Presle leads an interestingly organized life. One day Cassel meets

Jean Seberg, a beautiful English girl, at one of Presle's fashion openings. Seberg, who is married to Francois Perier, a romantically dull historian, is a good friend of Presle. Seberg lives, with her husband and two children, in a small apartment where Perier is constantly at work on a historical thesis. Seberg is extremely romantic, fabricating fantasies in which she takes a romantic part. She loves her husband, but he is busy working and can not fulfill her child-like search for perpetual romance. Perier understands this and is pleased that his wife always returns from work a happy woman. When Seberg meets Cassel at the fashion show, she once again takes an active part in a wonderful romantic adventure, not knowing that Cassel is also her friend Presle's lover. Seberg's weekends are very sacred to her, for she spends them with her husband and her children. She tells Cassel that her husband is a diplomat and that she must occupy her weekends greeting visiting dignitaries. Her five-day love with Cassel verges on the ideal until he suddenly speaks of marriage and divorce from Perier. Since she loves her husband, Cassel's talk of divorce takes all the romanticism out of their affair, and her dreams begin to evaporate. Presle finds out about this five-day love of Cassel and Seberg, and arranges a party at which all are present. Presle's plan does not go exactly as she wanted, though. Cassel, who has already lost Seberg, loses Presle as well, but Perier does not lose Seberg because he only wants to see his wife return from work a happy woman. How she does it does not concern Perier because he realizes it is all a fantasy. The film ends with Seberg strolling by the Paris store-windows in search of a new five-day lover.

X-RAY: This light, happy film is directed tenderly and with good taste, in spite of the theme, which earned it a C-rating from the Legion of Decency. It is not a boisterous comedy, but the very good performances and excellent direction leave the viewer with an over-all happy feeling. Jean Seberg is very effective as the child-like lover. Likewise, Jean-Pierre Cassel portrays the male half of the weekday team with athletic agility. The film, to this reviewer, is in no way lewd or vulgar. Some may object to the theme, as did the Legion, but in the proper situation this film should do very well. Of course, it is strictly for adult audiences of an art theatre nature.

AD LINES: "A Fantasy Of Paris Love"; "The 'New Wave' With A Light Touch."

I Bombed Pearl Harbor

MELODRAMA
91M.

Parade Releasing Organization
(Toho Company)
(Widescope) (Technicolor)
(Made in Japan) (Dubbed in English)

ESTIMATE: Enemy war film can be exploited.

CAST: Yosuke Natsuki, Toshiro Mifune, Koji Tsuruta, Misa Uehara, Aiko Mimasu, Jun Tazaki, Makoto Sato, Takash Shimura. A Riley Jackon, Robert Patrick Presentation; directed by Shue Matsubayashi; English version by Hugo Grimaldi.

STORY: The Japanese bomb Pearl Harbor, after which Yosuke Natsuki goes home on leave to see his aged mother and his childhood sweetheart, Misa Uehara. He refuses to marry her fearing that his love will make him less worthy as a Naval officer. Returning to his ship, the task force then engages in a South Seas operation in the Java Sea and off the coast of Australia. It appears to Natsuki that the Japanese fleet is invincible, and he asks his flight leader's advice about getting married. He is told to go ahead. Natsuki again goes home, but before the marriage ceremony begins he is ordered back to his carrier. The Japanese fleet, including four aircraft carriers, 108 fighter planes, and bombers, etc., now sails for Midway. They are badly defeated.

X-RAY: This story of the Pacific war through the eyes of the enemy is a most unusual spectacle for showing over here. The U.S. forces are never seen, and while the enemy fleet is defeated as per historic fact, one is never sure where to place one's sympathies. Although lengthy, the action of the carriers and planes is very well done by the use of miniatures and other shots, which the Japanese have mastered. The costly spectacle offers many thrilling moments, and, we suppose, this can be exploited for the houses that can use it. The all Japanese cast is adequate.

AD LINES: "The Inside Story Of The Attack On Pearl Harbor"; "For The First Time—The Story Of The Pacific War Through The Eyes Of The Enemy!" "Where Were You On Dec. 7, 1941? This Man Was In A Japanese Plane Over Pearl Harbor."

La Notte Brava

DRAMA
96 M.

(Miller Producing Co.)
(Italian-made)
(English titles)

ESTIMATE: Okay exploitation import.

CAST: Elsa Martinelli, Antonella Lualdi, Jean Claude Brialy, Laurent Terzieff, Franco Interlenghi, Anna Maria Ferrero, Mylene Demongeot, Rossano Schiaffino, Thomas Milan. Produced by Sante Chimirri; directed by Mauro Bolognini.

STORY: Two street walkers, Elsa Martinelli and Antonella Lualdi, are interrupted in a battle over territories by the arrival of small time thieves Jean Claude Brialy and Laurent Terzieff, who persaude them to come along with them. They plan to make their transporting of some stolen guns easier, after which pleasure is indicated. They are joined by another thief, Franco Interlenghi, and another girl, Anna Maria Ferrero. When they sell the guns to a fence, they romance the girls and then run out on them without paying. Brialy claims that the girls stole the money. They next encounter three wealthy young men and go along with them on a round of nocturnal fun, winding up in the home of one where Terzieff makes love to a blonde. Interlenghi steals a wallet over which he and Terzieff fight, and Brialy takes the opportunity to run away with the money from the stolen guns and take out another girl. He makes a fuss at a restaurant when he is turned away without a reservation, and the police are summoned. He is taken away, but not before the girl takes the money. Terzieff turns up, takes the money, and then shows the girl a good time. By then the night is over.

X-RAY: This import presents a night in and around Rome with young streetwalkers, thieves, and the like, and while the happenings are not pleasant, still they do hold interest and anticipation. The subject matter would make this seem an acceptable possibility for the exploitation spots. The acting is good and production and direction are all right. The screenplay is by Pier Paolo Pasolini.

AD LINES: "A Night Of Intrigue And Misadventure In Rome";

Tomorrow Is My Turn

DRAMA
117M.

Show Corporation
(French-made)
(English titles)

ESTIMATE: Interesting, well-made import.

CAST: Charles Aznavour, Nicole Courcel, Georges Riviere, Cordula Trantow, Jean Marchat, Betty Schneider, Georges Chamarat, Michel Etchevery, Lotte Ledl. Directed by Andre Cayatte.

STORY: With the entry of France into World War II in 1940, Georges Riviere goes into the Army instead of taking a job editing a French newspaper. Pastry baker Charles Aznavour also enters the Army, leaving his humdrum job in the bakery of his in-laws. Both men are among those taken prisoner and assigned to work on the farm of the mayor of a small German town. The young daughter, Cordula Trantow, falls in love with Riviere, and he uses her to escape. She is arrested and taken away by the police for assisting him. Aznavour refuses to go along, and his assistance becomes valuable as the various male members on the farm are called up for military duty. Riviere does get back to Paris where he joins the Resistance. Upon liberation of Paris, he is made editor of the paper he left. Riviere also finds his old girl friend, Nicole Courcel, who got his release from the Nazis when he was arrested by becoming the mistress of a Nazi colonel. He decides to marry her despite the collaborationist label put on her and even though he will be forced into resigning from the paper. When Aznavour is freed, he returns home to the same old existence in the bakery and soon finds this and his cold married life unbearable. He asks Riviere to get him a pass which will permit him to return to the farm where he found a measure of happiness and importance, and to Trantow, who has returned. Riviere resigns, but Courcel leaves him anyway, presumably for his own happiness and future, knowing that he needs the paper more than her.

X-RAY: There's drama, the telling effects of war, romance, and even suspense to be found in this import which is quite good in all departments, acting, direction, and production, and which holds interest on high with its balanced tale of people caught in a web of war and its consequences. The expressive performances of Aznavour and Riviere do much to enhance the film which came away with top honors at the Venice Film Festival. It should do well in the art and specialty spots. The screenplay is by Andre Cayatte and Armand Jamot.

AD LINES: "War Makes For Strange Bedfellows Indeed"; "A Drama Of Men And Women In War."

Victim

DRAMA
100M.

Pathe-America
(English-made)

ESTIMATE: Highly interesting and well-made entry is best for discerning adults.

CAST: Dirk Bogarde, Sylvia Syms, Dennis Price, Anthony Nicholls, Peter Copley, Norman Bird, Peter McEnery, Donald Churchill, Derren Nesbit, John Barrie, John Cairney, Margaret Diamond. Produced by Michael Relph; directed by Basil Dearden.

STORY: When the London police arrive to arrest Peter McEnery for stealing money from his employer, he makes good his escape and tries to raise some money to get out of the country by getting in touch with successful lawyer Dirk Bogarde. The police deduce that he must have been blackmailed because he was a homosexual. Bogarde refuses to have anything to do with the boy, believing that he wants to blackmail him. The police do catch up with him as he tries to destroy some photographs showing him and Bogarde, which causes the police to ask Bogarde to drop in for questioning. He realizes after the boy commits suicide in his cell that he was trying to warn him. Bogarde is determined to catch up with the blackmailers even though their apprehension will mean the end of his promising career for he will stand revealed as a former homosexual. His wife, Sylvia Syms, is shocked by the turn of events, thinking that all this was left behind when she married him. In his search, he uncovers some other homosexuals who are also being blackmailed. As he starts to get close, the blackmailers go to work on him. Syms threatens to leave him, and he is relieved as she will be out of the mess when it breaks in the papers. There is hope that a reconciliation will take place when it is all over and forgotten. He cooperates with the police and the blackmailers are caught.

X-RAY: Not only is this an unusual film in that it deals openly and honestly with the problems of homosexuals in today's society in Britain, but it is also a crackerjack mystery thriller that holds interest on high throughout by virtue of this angle alone. At any rate, it is a release that will cause lots of comment, and it is also one that has been denied a Production Code Seal, at least at this writing. It exposes the secret thoughts, fears, and other emotions of a section of society about whom the average person knows little, and it does so in an upright and inoffensive manner to those viewers who have a mind to see this type of film. The perform-

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Town Without Pity—105m.—UA 4875
Trunk, The—72m.—Col. 4873
Twenty Plus Two—102m.—AA 4881
Twist Around The Clock—82m.—Col. .4897
Two Little Bears, The—81m.—Fox. 4894

U

Underwater City, The—78m.—Col. ...4905

V

Valley Of The Dragons—79m.—Col. ..4877
Victim—100m.—For. 4911
View From The Bridge, The—110m.—Misc. 4907

W

Walk On The Wild Side—114m.—Col..4905
West Side Story—155m.—UA 4870
White Christmas—120m.—Para.—RE. .4865
Whistle Down The Wind—98m.—Misc. 4904
Wild For Kicks—92m.—For. 4912
Wild Harvest—80m.—Misc. 4907
Witchen, The—74m.—For. 4891
Wonders Of Aladdin—93m.—MGM ..4881

X

X-15—106½m.—UA 4885

VICTIM (*Continued from page 4911*)

ances are sensitive and well done, with Dirk Bogarde particularly good in the lead. The direction and production are superior. The original screenplay is by Janet Green and John McCormick. Adult audiences will be most receptive.

TIPS ON BIDDING: Higher rates in those spots that can play it.

AD LINES: "A Mystery Thriller That Will Keep The Attention Of Adults Glued To The Screen"; "An Unusual Film Dealing With The Shunned of Society."

Wild For Kicks

DRAMA
92M.

Victoria Films
(English-made)

ESTIMATE: Exploitation programmer has angles.

CAST: David Farrar, Noelle Adam, Christopher Lee, Gillian Hills, Adam Faith, Shirley-Ann Field, Peter McEnery, Claire Gordon. Produced by George Willoughby; directed by Edmond T. Greville. A George Minter Presentation.

STORY: Successful architect David Farrar arrives home in London with a new wife, Noelle Adam, and receives a lukewarm reception from his 15-year-old daughter, Gillian Hills. The latter has decided not to like Adam and makes her feelings felt early. Ostensibly a normal teenager, she really leads a double life, going out at night with a group of beatniks who believe in nothing but music and kicks. Adam meets her one day in a beatnik cafe across the street from a strip tease club, and Adam also runs into former acquaintance Shirley-Ann Field. Hills senses a chance to find out the background of Adam, and she does learn that at one time she and Field danced together. She goes to see Field at the club during working hours where she meets owner Christopher Lee, who makes plans for her future. While attending a jazz session at one of the caves, Hills invites everybody to come back home with her for a party. This culminates in a wild session which has Hills doing a strip tease. She is interrupted by Adam who orders everybody out. Farrar is upset and asks Adam if there is any truth to the accusations by Hills about her background. She admits that her background was shady until he came along. He forgives her and they go looking for Hills together. The girl returns to Lee, who is on the point of persuading her to go to Paris for a weekend. Field, jealous at being overthrown, stabs Lee while he is with Hills. The latter, hysterical, is more than happy to run into the arms of her father and stepmother, and it seems a sure thing that she won't give them any more trouble.

X-RAY: What with teens looking for kicks, beatnik sessions, rock-n-roll music, romancing, etc., this would seem to be suited for the teen set as an exploitation special, except for some strip tease sequences. The performances are fair as are the direction and production. The story holds interest after a fashion with the entry suited in the main for the lower half of the program. There are a few scenes showing some strip tease routines which may be a bit strong to offer teen audiences. The exhibitor should use his judgment and taste regarding this. The story and screenplay are by Dail Ambler.

AD LINES: "They Wanted A Thrill No Matter What the Cost"; "A Story Of How Teenagers Should Not Behave."



FEBRUARY 21, 1962 SECTION THREE
VOL. 67, NO. 10

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

D | MERCHANTS

NUMBER D8

"Hollywood Premiere" Hit In Indiana

THEATRE: **Indiana,**
ADDRESS: **Marion, Ind.**
MANAGER: **Glen Allen**

Adams Street took on the glow of Sunset Boulevard recently as "stars" arrived at the theatre for a "Hollywood premiere."

The event was staged by the Marion High School Booster Club under the direction of teacher Phyllis Wenger. There were over 50 impersonations of Hollywood stars.

The performers arrived in chauffeur driven cars loaned to the theatre by local car dealers especially for this purpose. Each limousine had a police escort, while "Brigitte Bardot" impersonated by Linda Alberts arrived on a fire department aerial truck much to the delight of a crowd of 1200 persons who attended the event.

After a pause in front of WBAT's mike to greet their fans amid floodlights, cameras, and all the atmosphere and glamour of a genuine "first night", the "stars" were on stage at 8:00 P.M. in a glamorous 80-minute stage revue featuring singing, dancing, music and fun. Steve Sharon was master of ceremonies.

Following the stage show, the premiere of 20th-Fox's "Two Little Bears" was held.

The high school club and the theatre worked in close cooperation on the stunt with cooperation coming from many merchants, and the city, represented by the Mayor, who attended in person. Four of the merchants joined in sponsoring a large six columns wide by 14 inches deep advance ad; while a local jeweler furnished neat programs for the event.

Tickets at 80 cents each were sold in advance by both the Booster Club members and at the theatre box-office.

Due to the premiere being a "first" in the town's history; and due to the natural interest in the local high school participants newspapers, including the high school paper, were prolific in giving it publicity and news coverage including front page position and camera art which ran over two and three columns.

The stage show was given at one performance only, and the feature film was shown for the one day only, a Thursday. There were 28 items listed in the show's running time.

The stunt proved highly successful with everyone getting into the spirit of the thing and enjoying their boosting of a Booster Club civic effort.



"Brigitte Bardot" (Linda Alberts) arrived at the "Hollywood Premiere" held recently by the Marion, Ind., High School Booster Club and the Indiana Theatre, escorted by a fire department official and riding on a fire department aerial truck. Students impersonated Hollywood stars and participated in the stage show.

NUMBER D9

"Apple Annie" Street Bally

THEATRE: **Gopher,**
ADDRESS: **Minneapolis, Minn.**
MANAGER: **Ed Linder**

On United Artists' "Pocketful Of Miracles" we arranged a tieup with Snoboy Apple Company. They gave us 1,000 apples and we gave them slugs in our newspaper ads, a 40x60 lobby display and a trailer on our screen plus the give-away of a Snoboy apple to each person attending the opening night of the picture.

We also had an "Apple Annie" street ballyhoo that created a sensation in the downtown area. She handed out apples on busy street corners. An appropriate sign was on her back and on her basket. All the major department stores were covered. A letter with pass enclosed was sent by the personal delivery of our ballyhoo woman to the department store managers and "Annie" took a very long way of finding his office covering every floor. We really got excellent coverage and how!

The big Minneapolis Sunday Tribune ran a 2x6 still gratis in its feature section. This newspaper has one of the largest circulations for Sunday in the midwest.



This "Apple Annie" street bally heralded the showing of United Artists' "Pocketful Of Miracles" recently at Ed Linder's Gopher, Minneapolis, Minn., in a tieup with Snoboy Apple Company.

The Book Wholesalers for the Twin Cities placed banners on their 12 delivery trucks reading: "Read Damon Runyon Stories Now; See 'Pocketful Of Miracles' at the Gopher Theatre."

Fine assistance was received from the Shinders Book Stores in advance and during the run of the picture. They placed 40x60 special displays in their front windows in both stores; and the Seventh Street Loan Company also gave us one of their main windows for displays.

The new Minneapolis Public Library had a display using 30x40's, 11x14 stills and inserts. This was made possible through Sarah Wallace, Chief of Public Relations for the libraries. She also okayed displays being placed in the 14 branches.

Excellent cooperation was received from the Record Company that distributes Reprise Records on "Pocketful Of Miracles." They placed displays, including 30x40's, stills, 11x14's and inserts, in their 14 distributor outlet record shops in the downtown area.

NUMBER D10

Balloons And Packages Used To Plug Films

THEATRE: **Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Geneva Wood**

We recently used some inexpensive stunts to bally current attractions.

On Columbia's "Mysterious Island" our cashiers started 15 days in advance telling parents of all school age children that we had a picture coming that was entirely suitable and entertaining for children of all ages.

At the same time we used appropriate stills and made up a very attractive "See" poster which was prominently displayed on our front. This poster had captions identifying each scene from the movie.

Four college students passed out balloons to children. The balloons were appropriately stamped with film title and name of theatre. They gave the balloons out all over town, including the shopping centers. There were a few passes in the balloons and the students had signs on their backs telling the kiddies to check their balloons to see if they had a free pass to see the film at the Fine Arts. The Saturday they worked was a warm, sunshiny day and the boys walking around town with their hands full of bright, blown up balloons was enough to stop traffic and arouse lots of interest.

Going further with the balloon idea, we tied about 50 of them together and hung them in a prominent, well-seen door with a sign reading: "If you think this is unusual—See "Mysterious Island"—Fine Arts Beginning (date)." People walking by would stop and take a closer look to see what the sign on the balloons said. To my surprise, someone liked them so well that on the fourth night they were up he walked off with them.

In order to keep interest aroused on opening day the cashiers continued to call parents. Three younger boys were used to hand out heralds. We have found that a herald placed in a person's hand is much more effective than 10 placed on windshields of cars.

The exploitation of Paramount's "The Errand Boy" was limited to one very simple



This street stunt was worked by Al Plough, manager, Stanton, Philadelphia, Pa., in a tieup between Columbia's "Sail A Crooked Ship" and the "March of Dimes". The truck and boat were on the street several days in conjunction with the opening of the picture.

stunt which was repeated many times. We wrapped a large stack of packages in gay paper and tied with fancy bows. Two signs on them carried the title of the picture, theatre, and playdate.

We have an assistant who could pass as a double for Jerry Lewis, so at times when the town was full of shoppers he would load up with these packages and walk around town, dropping them all over the place every so often. People were quick to help him pick them up; then were surprised when they read signs and realized that it was an advertising stunt. One man stopped his car to help with the packages; and then being of a good nature, laughed at the stunt when he discovered that it was not for real. This was very effective in creating the atmosphere for a comedy and arousing interest and attention to the theatre and the film.

The boxoffice and the front of the theatre were decorated with cut-outs on the front window of the boxoffice with the catch phrase, "You guessed it, it's (then an arrow leading to the bottom front of the boxoffice which had "Jerry Lewis in 'The Errand Boy.'" Large arrows lead from this along each side front of the theatre to the corner where there were cut-outs of Lewis in a familiar scene, being clumsy. The over-all effect was an eye-catcher from quite a distance in any direction. Standees of Lewis were made from six-sheets and placed on the marquee; and a 24-sheet was placed on the sidewalk during the run of the picture.

NUMBER D11

Chinese Food And Dancing School Help

THEATRE: **State,**
ADDRESS: **Fostoria, Ohio**
MANAGER: **C. V. Mitchell**

On U-I's "Flower Drum Song" we got the display kit from La-Choy Foods; and put it in a local market. This was done one week before opening date. Along with this was a one-sheet and date strip reading "Coming Soon To Your State Theatre Here In Fostoria." As the time drew near to date of showing this was changed to read: "Starting Friday" until opening day when it was changed to read "Now Playing" etc.

We worked two weeks in advance with a local dance school. This is not only a good promotion, but these schools work very hard as it gives them a chance to demonstrate what they can do with children and dancing. It gave us a wonderful stage event on a Saturday evening and brought in extra revenue as the mothers, fathers, aunts, uncles, grandmothers, and other came to see their children perform on the stage of our theatre.

The local newspaper gave us a wonderful 'break' on opening day with a scene mat as a header and a news story on the film itself as well as our stage show.

In addition to our regular front advertising, we put up a one-sheet board which plainly gave the running times of the film.

All in all, our town certainly knew that "Flower Drum Song" was playing at the State Theatre.



Al Marsden, manager, Centre, Corpus Christi, Texas, obtained a new twist to Columbia's "Twist Around The Clock" when he set up in his lobby a 'live' bathing beauty display plugging Jantzen Swim Suits during zero weather.

over before they asked; and then when they did the girls gave them a special handbill heralding the run of "Twist Around The Clock." Attached to it was a three-inch pretzel. Some twist!

This gimmick would hardly mean more than passing attention had not the outside temperature in town dropped to the low 30's. This was indeed very unusual weather for this part of the warm Gulf Coast. The average winter temperature here is around 76; and, of course, with everyone in winter clothes the girls really made a hit, and the folks came from miles around to see the winter bathing beauties.

Our little stunt really helped the run of the picture despite all the cold weather that came with it.

NUMBER LO12

New Twist To The Twist

THEATRE: **Centre,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Al Marsden**

Recently we added a new twist to the twist for the forthcoming run of Columbia's "Twist Around The Clock."

We set up in the lobby of the theatre a beach display, complete with sun lamps, sand, sea shells, and, of course, two shapely bathing beauties. The leading department store of the city, Lichtenstein's, furnished the latest style Jantzen swim suits. Over the top of the girls we had a sign reading "Hey Boys, Ask Me For A Twist." Of course, many who came in walked around several times looking things

NUMBER D13

Want To See Cinerama: Charge It

THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

Believed to be a 'first' in the history of show business whereas theatre tickets can be charged right at the boxoffice and the patrons pays for them with his or her monthly charge statement, this theatre in cooperation with the largest store in Norheastern Pennsylvania, has inaugurated this service.

The deal was made by Ben Rosenberg, president, Penn Paramount Theatres, who operate this theatre; and John Noble, president, The Globe Store.

The store charge machine is placed right in the boxoffice of the theatre. When a patron

THE NEW 1962

"Showman-of-the-Year"

CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.



A brand new service has been inaugurated at the Strand, Scranton, Pa., whereby admission tickets to "Cinerama" can be charged on The Globe Store courtesy plate. Shown, left to right, are Ann Kent, cashier; Carol Sandone, first person to utilize the service; John Corbett, manager of the theatre; and Thomas Jones, credit manager, Globe Store.

wants to charge tickets to the reserved seat "Cinerama" they produce their charge plate from The Globe. Using the special forms attached the cashier fills out the information necessary and stamps the charge plate.

Every day the forms are sent to the store. At the end of each week the store reimburses the theatre for the amount charged during the week. The patrons charge appears on the regular monthly statement from the store.

The store ran a three-columns by 10 inches ad in the local newspapers and sent yellow flyers to all credit customers to announce the new service. A news story and three-column photo heralding the inauguration of the accommodation appeared in The Scrantonian.

I | INSTITUTIONAL

NUMBER I-1

How To Publicize New Screen

THEATRE: **Majestic**
ADDRESS: **Reno, Nevada**
DISTRICT MANAGER: **Ken Workman**

This is a most inexpensive idea we used to tell our patrons about our new screen installation.

Attached to a multigraphed form letter was a two inches square sample of our old screen. The letter read: "This is a sample of our old 1954 motion picture screen. You will never see it again as we have installed for your entertainment and pleasure, the finest innovation in new motion picture screens — a movie screen that was scientifically designed to reflect natural color images with clarity and sharpness. The huge size of the screen is measured in eye-soothing yards. . . . not in inches.

"Here are a few of the big recommended wide-screen productions coming soon to Reno: (List of coming attractions). The question will be, "Why the holes in the above screen?" Answer: For the sound to come through. In back of the screen are a series of high and low frequency speakers aimed right at you in the audience so that you can hear every shout, every whisper, breath or sigh.

"P.S. We will soon have an announcement about something social — not a motion picture — "Thunder Before Lightning" — The Pony Express in Stamps and Story.

"Sincerely, The Staff and Management of the Majestic Theatre."

Two thousand of these were passed out to our patrons. It was a low cost item and certainly got across our new screen message.

NUMBER I-12

Makes Play For Old Age Pensioners

THEATRE: **Odeon**
ADDRESS: **Bury, Lancs, England**
MANAGER: **C. Prescott**

Though not primarily a piece of showmanship but a simple statement of fact written with sincerity, I have prepared a throwaway with the hope of attracting more Old Age Pensioners to my afternoon matinees. Each is personally signed and distribution has been through the civic authorities at the Town Hall, patrons and friendly storekeepers. Where addresses have been known I have used direct mailing.

Under the theatre's name "A personal message from the Manager" reads:

"Odeon Theatre, Bury, over the years has presented some magnificent film entertainment—and it still does. To-day, more than ever, this is true. Of all the films made—only the best are selected for showing at the Odeon.

"And—did you know that every Old Age Pensioner can see this wonderful entertainment for 9d (10¢)? Yes? the admission charge is only 9d for Old Age Pensioners up to 4 pm from Monday to Fridays inclusive at all normal performances.

"Personal Service is the keynote here at the Odeon. I, myself and my staff guarantee you the best courtesy and service in Bury. No matter how old you are or how young you feel I shall be pleased to see you and to welcome you to the Odeon. If you perhaps feel a little uncertain of your walk in the theatre I and my staff will be only too pleased to help you to and from your seat. Perhaps I may have the pleasure of welcoming you to the Odeon soon. If you haven't been before or, for sometime—please make yourself known to me. I shall be pleased to meet you.

Yours sincerely, Lee Prescott, Manager."

"P.S. Programs are advertised weekly in the Bury Times & The Ratcliffe Times together with the times the various films are shown."

Jingle-Writing Talent Wins Visit To Hawaii For Two Gals From Phila.



Two Philadelphians were picked as winners recently in Columbia's—Food Fair "Gidget Goes Hawaiian" contest. Shown with Columbia exploiteer Milt Young, left, are Mrs. Mary Ann Zemaitis, Cheltenham, Pa., who won a trip to Hawaii and an appearance in Columbia's forthcoming "Diamond Head"; Marlene Lazzaro, Philadelphia, who won a two weeks' vacation for two in Hawaii; and Seymour Ruckenstein, manager, Food Fair Supermarket at Roosevelt Blvd. and Magee Street, from whose store Miss Lazzaro got her contest entry blank.

PHILADELPHIA—Because they have talent for jingle-writing, Mrs. Mary Ann Zemaitis, Cheltenham, Pa., and Marlene Lazzaro, Philadelphia, were judged winners in Columbia's "Gidget Goes Hawaiian" contest recently.

The contest was run in conjunction with the showing of the film with entry blanks along the eastern seaboard available only at Food Fair super-markets.

A housewife and mother of three children, Mrs. Zemaitis won first prize, a vacation for two in the Hawaiian Islands plus a role in the forthcoming Columbia movie, "Diamond Head," starring Charlton Heston.

Marlene Lazzaro, a 16-year-old Northeast High School senior, was second prize winner and won a two-weeks, all-expenses-paid vacation in our 50th state. Her mother will accompany her when they leave on a United Air Lines DC-8 Jet Mainliner for the Royal Hawaiian Hotel, Honolulu, Hawaii.

Their prize-winning jingles were selected from among thousands of entrants in a contest which proved greatly successful.

COMPANY ASSISTS

UNIVERSAL and Mason Mints have developed a joint promotion on "Lover Come Back." Mason has packaged some 200,000 of its mints in special glassene bags for use in the early openings of the picture. Copy on the bag reads, "The candy enclosed contains VIP. See the picture that's got VIP—"Lover Come Back." VIP is described as "that tantalizing SOMETHING that makes you FLIP!" Inspiration for the tie-up stems from the story line in the picture which sees the creation of VIP—it looks like candy, tastes like candy but gets into the blood stream as pure alchol, having the strength of a triple martini. The Mason Mints tie-up is part of the film company's' all-out promotional campaign built around the use of VIP. On the same picture Fawcett Publications are publishing a special paperback edition and have developed a promotional campaign on it tied in with openings of the film. Fawcett is providing two color rack cards, 14x10½ posters and 28x40 truck banners and is also backing the book with special ads for its 10,000 outlets including leading book stores, news-stands, chain stores, drug stores, super-markets and department stores to enable them to tie in with local theatre engagements of the picture.

20TH CENTURY-FOX will endeavor to reach an audience of 25 millions with full-page ads on "Satan Never Sleeps" in such publications as Life, McCall's, and Look. Two recordings of the title tune are expected to be responsible for another 75 million potential-customer impressions. These are on Liberty and Command records. The paperback edition of the book has been published by Pocketbooks and is set for a second printing.

BUENA VISTA announced that Alcoa aluminum wrap's major tie-in with Walt Disney's live-action musical comedy, "Babes In Toyland" has been extended as a result of its nation-wide success. Alcoa has gone back to press for a fifth reprint of its package insert, full color push-out cardboard "Babes In Toyland" toys, bringing the total number of impressions to more than 10 million. The tie-in was promoted nationally via network and local TV, newspapers, point-of-sale displays and billboard packages.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

MPE Silver Citation Wins Plaudits For Exhib

COLUMBUS, O.—Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, in his recent "Seat Stubs" bulletin to Ohio exhibitors said, "Congratulations certainly are in order to C. V. Mitchell, manager, Jack Armstrong's State theatre in Fostoria."

Prickett noted that Mitchell won a Silver Citation in Motion Picture Exhibitor's "Showman-of-the-Year" contest.

Noting that a manager receiving the Silver Citation must have submitted five prize-winning campaigns during the year, Prickett said, "This shows that Mitchell is a manager who consistently sells his attractions."



Wilfrid Boundreau, E. M. Loew's, Hartford, Conn., recently hosted a female contingent from a local skin-diving group at the opening night performance of Columbia's "The Underwater City."

L.A. Goes All Out For "Errand Boy"

LOS ANGELES—Paramount Pictures, in cooperation with the local White Front Stores, has arranged one of the most effective advance exploitation campaigns ever put in operation for a motion picture in this area. A full month's build-up was accorded the Jerry Lewis production, "The Errand Boy," which opened its multiple-run engagements throughout the Los Angeles area this week.

Among the major facets of this effective campaign, exposing the Jerry Lewis attraction to the greatest possible mass circulation, were the wide use of newspaper ads, radio and TV plugs, a huge contest, direct-mail and several in-store promotions.

The newspaper campaign, featuring full-page ads in both the Times and Herald-Examiner and about 20 local suburban sheets, was scheduled for release on Tuesday, Wednesday and Friday, with double-truck ads in the same publications scheduled for Sun-



Ray Milland is interviewed by Helen O'Connell, co-host, NBC-TV's "Here's Hollywood" show in Beverly Hills' Brown Derby restaurant. Milland stars in American-International's "The Premature Burial," set for release this month.

days. Each ad carried full credit to the forthcoming opening.

For the radio and TV promotions in the tie-up, Jerry Lewis did several of the spot radio announcements and his voice was used as background for several TV plugs. Among the radio stations that featured the spot announcements were KMPC, KABC, KCIL, KEZY, KGBS, KRLA and KFWB. The following television stations carried mention of "The Errand Boy" White Front contest: KTLA, KRCA, KNXT, KHJ and KOOP.

White Front Stores, in addition to the above coverage, also arranged for the distribution of one million 12-page circulars featuring photos of Jerry Lewis in "The Errand Boy" tie-up on the front cover.

Special give-away tickets to see "The Errand Boy" were distributed to all children at White Front Stores. A ticket was given to each child accompanied by an adult who made a minimum purchase of $5. Autographed photographs of Jerry Lewis, with full theatre credit, also were distributed at the various stores. A huge 10-foot cut-out of Jerry Lewis was featured in each of the White Front Stores with the credit line, "See Jerry Lewis as 'The Errand Boy' at a theatre or Drive-In near You."

A huge contest based on "I want Jerry Lewis as my errand boy because. . . ." was one of the highlights of the "Errand Boy"-White Front tie-up. In addition to being featured at all stores the contest was also mentioned in various radio and TV announcements. The winner received a color TV set which was personally delivered by Lewis. The winning ticket was announced during the engagement of "The Errand Boy" in the Los Angeles area.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

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SUPERSCOPE ANAMORPHIC (Tushinsky) variable lenses, brand new. Less than ¼ original cost. Limited quantity, pair $195.00. S.O.S., 602 W. 52nd, New York 19.

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 28, 1962 Volume 67 Number 11

IN TWO SECTIONS • THIS IS SECTION ONE



Censor Hassle Over "Walk" Bow

(See Page 6)

Cinerama-Martin Deal For Theatres

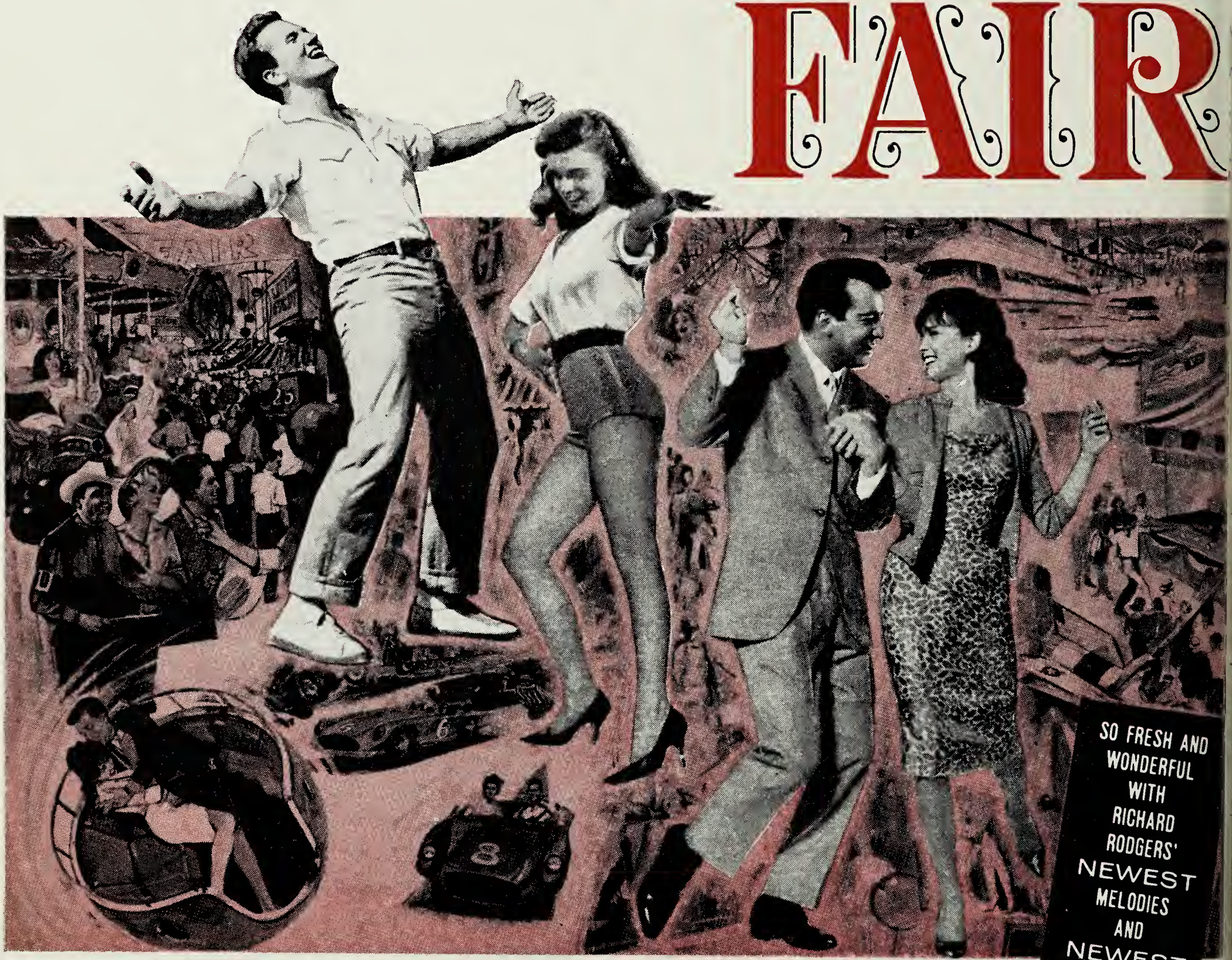
(See Page 7)

Jack L. Warner, left, president of Warner Bros., and William S. Paley, board chairman, Columbia Broadcasting System, recently concluded an agreement for Warners to produce and distribute "My Fair Lady." Warner, who paid a record $5,500,000 for the screen rights, will supervise the production himself.

ON THE LOSS OF A FRIEND . . . see editorial—page 3

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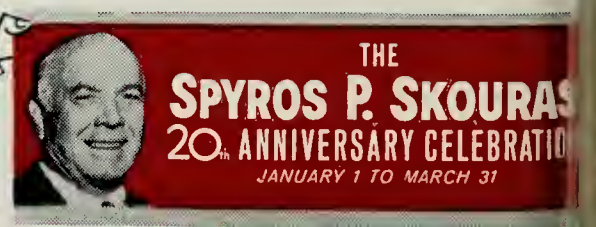
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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 11

FEBRUARY 28, 1962



ON THE LOSS OF A FRIEND

THE LOSS of Abe Montague is a great one to his family, the company he served so well through the years, his business associates, and his friends, who were legion. We claim no authorship to the following lines, which nevertheless express our feelings for the man and the feelings of all in this industry and outside it who were privileged to know him and to call him friend.

In this hour of sorrow, let us learn the virtue of humility. The Lord hath given, the Lord hath taken away.

Man born of woman,
His days are few and filled with trouble.

He grows like a flower and like it he withers,
He is fleeting like a shadow and like it, is no more.

Who can live on and never die?
Who can escape the grave?

I trust in Thee, O Lord,
My fate lies in Thy hands.

Life is but loaned to us,
And whatever God does is for the best.

Gold is tested in the fire
And strong men in the furnace of affliction.

Shall we receive good at the hands of God
And not evil too?

The Lord hath given,
The Lord hath taken away.
May the name of the Lord be praised.

Death strikes both the great and the lowly, the rich and the poor, the young and the old.

No respector of might, wisdom, or possessions, death levels all ranks, removes all distinctions.

Man is mortal; God is eternal.

God of mercy, comfort those whose hearts are heavy,
And may he be remembered long afterwards for his goodness.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ANYWHERE, U.S.A.

I am not now renewing my subscription. Since last February, 1961, I have had the theatre closed. I was taking it on the chin badly. There was no alternative. Some of the majors tried to keep me open, but of course they can go only so far. Others don't give a damn if the small houses operate or not, even though I was a customer of theirs for years.

I certainly hate to sever my relations with show business, but after all a man must face realities. Over the years (over 30) the theatre has been good to me and to the film companies as well. I am not being bitter, but I am disappointed with the attitude of the majority of the majors.

MGM and Fox in my book are best and pleasant relations I have enjoyed with them will not be forgotten. It goes without saying I am ever grateful to them. They led the way.

If, in the future, I again reopen or get into any phase of show business, you can rest assured the first money I will invest will be for a subscription to your trade paper.

Thanking you for the good job your trade paper has done over the years.

NAME WITHHELD ON REQUEST

EDITOR'S NOTE: The above letter signals the demise of another small theatre. This industry can ill afford to lose these situations, and to ignore their plight is to admit defeat in our efforts to recapture a mass audience. In these small theatres, we can rebuild the filmgoing habit among our younger patrons and family audiences.

From BOSTON, MASS.

I read with great interest your editorial in the Feb. 14 issue entitled "Shall We Boost Admission Prices?" Unfortunately, many independent as well as large chain theatres have hesitated in raising admission prices. Perhaps they fear losing more attendance with a boosted admission policy. As an exhibitor with many years' experience, I am strongly in favor of raising prices whenever a good popular picture is available. An upward change in afternoon and evening admission prices has a good psychological effect upon patrons. The added income will not only help the theatres but also encourage producers to give us better features.

Today the public will pay advanced admission prices for a popular movie. During "Breakfast at Tiffany's," for example, we increased prices at one suburban theatre (afternoon, from 65 cents to 75 cents—evening from 90 cents to $1.00) and had one of our biggest weeks. More than six hundred dollars was added to the weekly gross by the increased admission. The most important point is that our customers were satisfied.

On subsequent runs we increased admission prices from 60 cents to 65 cents and from 75 cents to 85 cents. The added income was most satisfactory and there were exceedingly few complaints from the patrons as reported by each manager and his staff.

The increased admission price policy applies also to children's admissions. We should charge top prices for any feature that will appeal especially to children. During "Babes in Toyland" our prices were increased from 35 cents to 50 cents and from 30 cents to 40 cents. It is significant to note that candy sales suffered no loss.

I believe that regular or set admission prices are a thing of the past. Every single and double bill should be carefully evaluated and merchandised to get the most out of each run. Department stores and business in general tend to vary prices. I firmly believe that we should do likewise.

Our company, in accord with President Sam Pinanski, has recommended increased prices for week ends and holiday evenings. The success of the increased admission policy is evidenced by our January, 1962, figures which show not only increased adult and children attendance but also an increase in gross. This is true in 14 of 16 theatres. The two theatres that are exceptions are also in areas undergoing strong population shifts.

In my humble opinion a flexible admission scale is the key to success and future progress of motion picture theatres throughout the country. The recent survey by Sindlinger and Company shows an increase of 36,000,000 admissions with an increase in gross of over $30,000,000 over the 1960 figure. These statistics are most encouraging and should give us the incentive to surpass the figures in 1962.

HARRY I. WASSERMAN, District Manager
American Theatres Corporation

From LEVITTOWN, L.I., N.Y.

This is in reference to your editorial, "SHALL WE BOOST ADMISSION PRICES?" in the Feb. 14 issue.

We tried this arrangement for a few weeks and it did not work out at all. The public never knew what the price was going to be. It got very confusing for the patron and a lot of extra paper work, on our part, by having so many different prices.

We do raise our children's price and have our evening price for the adults during the matinee when we have a Walt Disney show, and we get complaints then.

We don't know whether this will be a help or a hindrance to the other exhibitors, but it's something.

KENNETH PRENTISS, Manager
Levittown Theatre

EDITOR'S NOTE: We thank both gentlemen for making their views known. Each exhibitor should judge his own situation and act accordingly, but the views of intelligent men with similar problems can act as an important guidepost.

From NEW YORK, N.Y.

The tragically premature passing of Edward L. Kingsley has left the motion picture industry no more bereft than it has the filmgoing public.

Mr. Kingsley could properly be described as having led the "New Wave" of film importers. In every way, he was a faithful successor to the late Joseph Burstyn, whose death caused the mantle of leadership—in behalf of both the industry and public—to fall upon Mr. Kingsley.

Both were men deeply involved with freedom—particularly the freedom from prior censorship, locally and nationally, and both achieved successes in this area that were notable and enduring.

In advancing Mr. Burstyn's mission, Kingsley brought the foreign film—previously restricted to theatres in our largest metropolitan centers, into the nation's smallest communities, thus exerting a profound influence for the good upon broad popular taste. He will not soon be replaced.

NOEL MEADOW
Noel Meadow Associates

From FALLS CHURCH, VA.

Please continue your very fine efforts on behalf of the motion picture industry.

JOSEPH ABRAMSON, Projectionist

EDITOR'S NOTE: Such is our aim. Thanks for the encouragement.

From BURLINGTON, N.C.

In MOTION PICTURE EXHIBTOR for Feb. 7, 1962, I note in your article on "Hyman On Annual Studio Pilgrimage" that his reports will be distributed in March to "anyone who has a stake in the motion picture industry." I would appreciate you advising me how I might obtain a copy of his report.

As a drive-in theatre owner, I have been very interested in his work toward orderly releases. My biggest headaches are caused from a lack of major releases during the periods of May and June which would give me top product to play during July and August. I am held to 30 days availability after the downtown run. The Christmas and January through April releases help out a great deal during April, May, and half of June, but after that, in what is my big season, the last half of June, July, and August, I hit a famine of top product.

We have two drive-in theatres in the county and are on a split company system of buying and booking. My first drive-in run product comes from American-International, Paramount, United Artists, and Warner Brothers, and all other companies' product is second drive-in run behind the competitive theatre. Have you ever considered showing how the product does percentage-wise of average in drive-in theatres? With the growing increase in the number of drive-ins, it would seem there would be considerable interest in information of this nature. First run in key situations doesn't reveal much of what to expect out of a picture in a drive-in theatre.

Would it be possible to secure a reprint of sliding scale information contained in your published article "MOTION PICTURES, COMPLETE PLAN," as published Nov. 16, 1955?

I would like to take this opportunity to say that I find the MOTION PICTURE EXHIBITOR most helpful and informative. I look forward to its arrival each week and it is pretty thoroughly digested every week.

Thank you for your information on the Hyman report and any you may have on the Sliding Scale. It is the only fair way that film rental may be derived.

JOHN W. GIDDENS, JR.
Circle G Drive-In

EDITOR'S NOTE: We have forwarded Mr. Giddens' request to Mr. Hyman, and trust that he will receive a report. We have also sent our report on Sliding Scale. More theatremen should take this same lively interest in their business.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Louis F. Eick, long-time member and for over 20 years a board member, Independent Theatre Owners of Ohio, died recently. Manager of the Fenray Photoplay Company, Martins Ferry, Ohio, he had been under a doctor's care for some time. Survivors are his wife and two daughters.

Thomas J. Hargrave, 70, chairman of the board of Eastman Kodak Company, died after a long illness. He assumed the post of Kodak president in May, 1941, and under his guidance Kodak sales grew from $181 million in that year to a record $944 million in 1960. He was a Chevalier in the French Legion of Honor and received the Rochester, N.Y., Rotary Club Award in 1952; the Presidential Certificate of Merit in 1948; and the Rochester Civic Medal in 1949. He is survived by his widow, three sons, three daughters, 18 grandchildren, and a brother.

Jesse T. Mills, 78, retired executive at MGM, died at Newburgh, N.Y., where he had been living with his daughter. He was long a vice-president and comptroller of Loew's, Inc., prior to the separation of Loew's Theatres and MGM. Subsequently, while a trustee of the MGM retirement fund, he remained a consultant at the home office.

Carl Reese, 65, pioneer film distributor, died of injuries suffered in an automobile accident near Wagner, S. D. At the time of his death he was Omaha, Neb., sales manager for Universal-International. Survivors include his wife, one son, two brothers, three sisters, and two grandchildren.

MGM Profit Up In '61

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer Inc., told the annual meeting of stockholders that 1961 was a very good year for MGM, setting a new 15-year high mark for profits and a 30 per cent increase over the previous year.

Total net earnings on world-wide operations amounted to more than $26,500,000 before taxes and $12,600,000 after taxes, or $5.02 per share. The results led the board to increase the quarterly dividend from 40 cents to 50 cents per share.

Vogel pointed out highlights of the company's preparations and the plans for the future, with emphasis on the powerful films being readied for theatrical release.

"MGM made important strides in the field of television during 1961," he said, "and the company is steadily building strength as a producer of new programs."

The company is also generating additional income from the feature film library by reissuing to theatres selected features not leased to tv.

President Vogel and the other officers of the corporation were reelected by the board at the organization meeting.

Critics Honor "New Face"

CLEVELAND — Connie Stevens, star of Warner Bros. "Susan Slade" and "Parrish," has won the Cleveland Critics Circle Award for Best "New Face" of 1961, it was announced by Cleveland motion picture editors.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 26

HOLLYWOOD—The annual "Oscar" competition rolled into high gear as nominations for the 34th annual awards of the Academy of Motion Picture Arts and Sciences were announced.

Following are nominees in the principal categories.

BEST PICTURE—"West Side Story," United Artists; "Judgment At Nuremberg," United Artists; "The Hustler," 20th-Fox; "Fanny," Warner Brothers; and "Guns Of Navarone," Columbia.

BEST ACTOR—Charles Boyer, "Fanny"; Spencer Tracy, "Judgment At Nuremberg"; Paul Newman, "The Hustler"; Maximilian Schell, "Judgment At Nuremberg"; and Stuart Whitman, "The Mark," Continental Distributing Co.

BEST ACTRESS — Audrey Hepburn, "Breakfast At Tiffany's," Paramount; Piper Laurie, "The Hustler"; Sophia Loren, "Two Women," Embassy Pictures; Geraldine Page, "Summer And Smoke," Paramount; and Natalie Wood, "Splendor In The Grass," Warner Brothers.

BEST SUPPORTING ACTOR — George Chakiris, "West Side Story"; Montgomery Clift, "Judgment At Nuremberg"; Peter Falk, "Pocketful Of Miracles," United Artists; Jackie Gleason, "The Hustler"; and George C. Scott, "The Hustler."

BEST SUPPORTING ACTRESS — Fay Bainter, "The Children's Hour," United Artists; Judy Garland, "Judgment At Nuremberg"; Lotte Lenya, "The Roman Spring Of Mrs. Stone," Warner Brothers; Una Merkel, "Summer And Smoke"; and Rita Moreno, "West Side Story."

BEST DIRECTION—J. Lee Thompson, "Guns Of Navarone"; Robert Rossen, "The Hustler"; Stanley Kramer, "Judgment At Nuremberg"; Federico Fellini, "La Dolce Vita";' and Robert Wise and Jerome Robbins, "West Side Story."

BEST SONG—"Moon River" from "Breakfast at Tiffany's," and title themes from "Bachelor In Paradise," MGM; "El Cid," Allied Artists; "Pocketful of Miracles"; and "Town Without Pity," United Artists.

BROADWAY GROSSES

"Walk" Drives Them "Wild"

NEW YORK—Led by the Criterion, where Columbia's "Walk On The Wild Side" had a sensational opening, business in the Broadway first-runs continued last week at a good pace, with a holiday assist.

"SATAN NEVER SLEEPS" (20th-Fox). Paramount claimed a $42,000 opening week.

"LOVER COME BACK" (U-I). Radio City Music Hall, with stage show, tallied $126,500 for Thursday through Sunday, with the third session bound to top $175,000.

"SERGEANTS THREE" (UA). Capitol anticipated the third week at a fine $50,000.

"KING OF KINGS" (MGM). Loew's State claimed the 20th week at $20,000.

"EL CID" (Allied Artists). Warner reported $33,700 for the 11th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the fifth week would hit $19,500.

"LIGHT IN THE PIAZZA" (MGM). Victoria announced that the third week was $19,000.

"ONE-TWO-THREE" (UA). Astor stated the 10th week was $21,000.

"VICTIM" (Pathe-America). Forum claimed the third week was $14,900.

"WALK ON THE WILD SIDE" (Columbia). Criterion expected the opening week to hit a big $61,000.

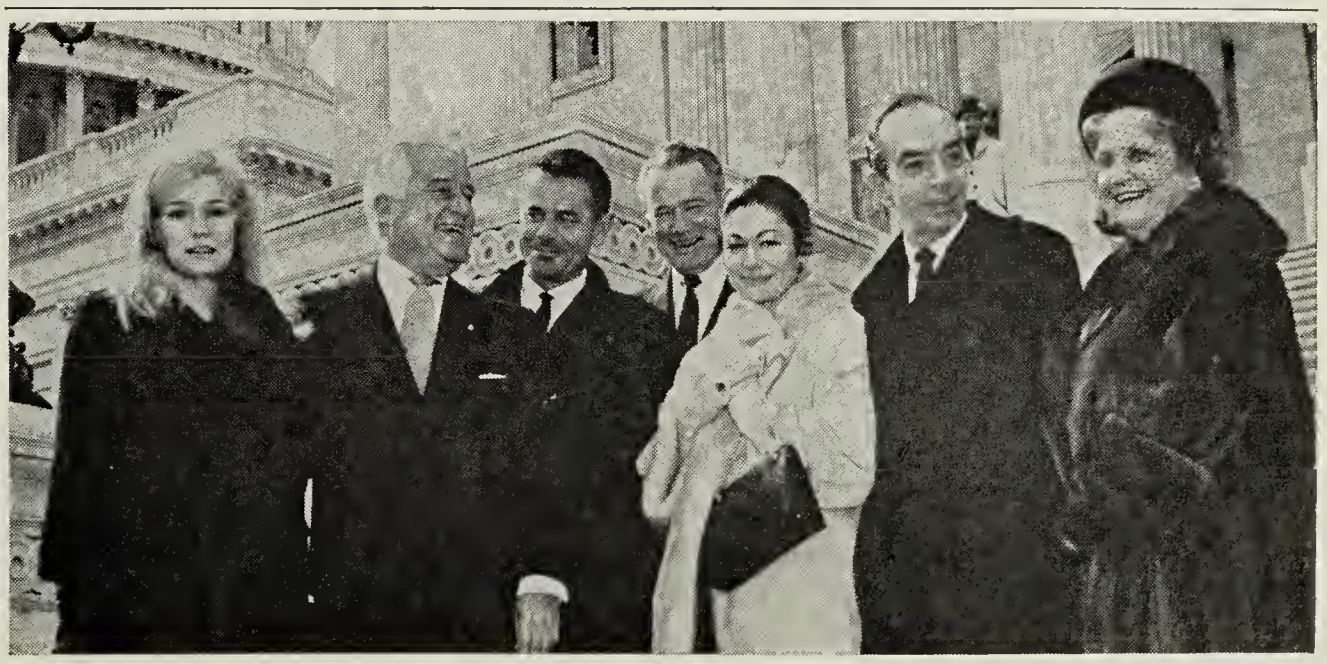
"WEST SIDE STORY" (UA). Rivoli did $40,000 on the 19th road show week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated the 10th week was $38,000.

Ind. Blue Law Unenforced

GARY, IND.—Enforcement of the state's 57-year-old "blue law" was officially abandoned in Lake County, the only community in the state where the authorities were still demanding compliance with the 1905 law.

Lake County Chief Deputy Prosecutor Henry Kowalczyk stated, "We have made a sincere attempt to enforce this law, but note that no other county in the State of Indiana has attempted to do so."



Seen on the steps of the Capitol during their recent visit to Washington, D. C., for the premiere of MGM's "The Four Horsemen Of The Apocalypse," Loew's Capitol Theatre, are Yvette Mimieux, New York's Senator Kenneth Keating, Glenn Ford, California's Senator Clair Engle, Mrs. Minnelli, director Vicente Minnelli, and Perl Mesta. The two Senators hosted a luncheon attended by 20 other Senators.

New Orleans Loses "Walk" Premiere

Threat Of Censorship Shifts Col. Film Bow To Two N.Y. Houses; Producer Raps Hostility

NEW ORLEANS—The world premiere of Charles K. Feldman's "Walk on the Wild Side" took place at the Criterion and Murray Hill Theatres here as a result of the controversy with local city officials on the issue of unauthorized prior censorship of the drama.

As a result of the dispute, producer Charles K. Feldman instructed Columbia Pictures to cancel the scheduled world premiere of his film version of the Nelson Algren best-seller set for Feb. 20 at the RKO Orpheum here and open the picture on March 14 for the regular New Orleans engagement.

In an open letter to New Orleans city officials, Feldman declared that "the continued hostility on the part of the city government must have been extremely upsetting to those whose principals and beliefs are against unauthorized censorship." The producer further stated that "the world premiere of 'Walk on the Wild Side' will take place in New York on Feb. 21 in an atmosphere, I am sure, free from the hostility and harassments it has been subjected to in New Orleans."

Feldman thanked Le Petit Theatre du Vieux Carre, the New Orleans theatre group which was hosting the premiere and its accompanying festivities, but declared that "neither the stars of the picture nor Le Petit Theatre should be subjected to such unwarranted harassment."

The latter statement referred to the alleged threat of certain city officials, who were not initially invited, to invade the privacy of the premiere performance with the intention of using the showing as a basis for censorship action.

Feldman said that when "Walk on the Wild Side" opens in March, New Orleans' citizens will have the opportunity "to see how capricious and ignoble the impetuous actions of the New Orelans City Council have been."

Goldwyn Award Nominees

NEW YORK—Ten foreign films have been nominated by the Hollywood Foreign Press Assn. as candidates for the Samuel Goldwyn International Film Award, to be presented at the 19th annual Golden Globe Awards Dinner March 5, at the Beverly Hilton Hotel.

According to Dr. Hedwig Traub, chairman of the association's International Film Committee, the film receiving the highest number of votes in the final balloting will receive the Goldwyn Award, which was presented for the first time in 1959. Golden Globes will be presented the three runners-up.

The nominees, selected from a field of 30 films from 12 countries screened by the members, are "Animas Trujano" (Mexico), "Antigone" (Greece), "Good Soldier Schweick" (Germany), "Harry and the Butler" (Denmark), "La Belle Americaine" (France), "Les Liaisons Dangereuses" (France), "Rocco and His Brothers" (Italy), "The Mark" (British), "Two Women" (Italy), "Yojimbo" (Japan).

Toshiro Mifune, Japan's top star, has the lead in two of the nominated films, Japan's "Yojimbo" and Mexico's "Animas Trujano," and is expected to attend the awards banquet.

Hyman Ends Studio Tour; Hails Upcoming Features

HOLLYWOOD—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., has concluded a two-week stay in Hollywood where he visited all of the studios in preparation for his Report From Hollywood and Release Schedule to be issued March 13, in the interest of an orderly distribution of quality product throughout the year.

Hyman is enthused by the completed pictures and rushes which he saw and the exhilarating exchange of ideas that took place in every studio at luncheon meetings with top studio personnel. He predicts that the next six months, particularly the months of May, June, and August, will far exceed the same period last year in results.

Said Hyman, "The co-operation and endorsement I received everywhere in my quest for orderly distribution was most gratifying and convinces me that the three branches of our industry—production, distribution, and exhibition—are at last working together. I feel I was able to convince everyone with whom I talked that a quality boxoffice picture today, no matter when released, will provide more gross, greater playing time, and, most important, greater attendance, than any picture did in the heyday of our business."

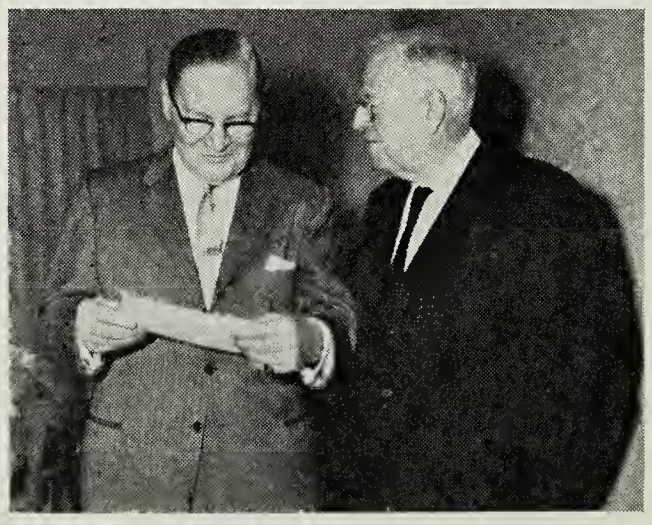
AIP Renews Anglo Pact

LOS ANGELES — American International Pictures has renewed for three years its exclusive distribution agreement with Anglo Amalgamated Film Distributors Ltd., of England, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

The three-year agreement was signed with Anglo-Amalgamated toppers Nat Cohen and Stuart Levy during the AIP executives' recent overseas trip. First picture covered by the new deal is AIP's "The Premature Burial."

Troy Donahue Honored

HOLLYWOOD — Troy Donahue, Warners' star, was to receive an award as "New Star of the Year" at the Motion Picture Charity Ball last weekend in Beverly Hills, Calif. The ball is for the benefit of the Jewish Home for the Aged.



Executives of ABC-United Paramount Theatres recently visited the Paramount Studios for conferences with studio heads on product projected for release in 1962 and for screenings of completed pictures. Seen, left to right, are Ed Hyman and Y. Frank Freeman.

NT&T Changes Name; Klein Renamed Prexy

BEVERLY HILLS, CALIF.—Directors of National General Corporation reelected Eugene V. Klein to the office of president and gave him the additional office of chairman of the board.

Klein was first named president on March 9, 1961. The chairmanship has been vacant.

Shareholders, in an annual meeting, changed the company's name, effective on March 1, from National Theatre and Television, Inc., to National General Corporation in accordance with a diversification program.

The board established a new committee on diversification. Members are Lloyd Drexler of Chicago and Edward Patterson of New York, who are newly elected directors of the company, and president Klein, who serves ex-officio. Drexler was named the committee's chairman.

In addition to Klein, other National officers re-elected are Irving H. Levin, vice-president; Alan May, vice-president and treasurer; Robert W. Selig, vice-president; Laurence A. Peters, secretary; and Paul F. Scherer, assistant secretary and assistant treasurer.

Klein told stockholders the theatre circuit was being modestly enlarged, reversing a 10-year downtrend, and the company's housing development north of San Francisco will have a value of at least 100 million dollars.

Since the close of its fiscal year when it had 213 theatres, National has opened a newly-built drive-in near Phoenix and has announced plans to build three more theatres in California and buy one. Approval was received for the purchase of five additional theatres in Montana. These additions will enlarge the circuit to 223 theatres. Six of the new locations are drive-ins.

Under a diversification program, National has entered into joint agreement with Sunset International Petroleum Corporation to buy a 2,000-acre ranch, north of Golden Gate bridge, for 4000 housing units.

Klein said, "We recognized that motion picture theatres had won their battle to survive alongside the competition of television; we moved rapidly to put National's house in order; we intensified promotional activities that are fundamental to successful theatre operation; we had to and did bring about economies in administration; we began running our business as a business, and we developed a hard-hitting management team, boosting morale at every level from usherette on through the organization. Operating profits were visible proof of the accomplishment."

Three Join MGM Records

NEW YORK—Metro-Goldwyn-Mayer has named Gould Cassal, Ernest Coleman, and Jack Romann, to the staff of the classical division of MGM Records, it was announced by Arnold Maxin, president of MGM Records. They will report directly to Leo H. Kepler, director of the classical division.

The division of MGM Records will handle the exclusive distribution of new releases of Deutsche Grammophon recordings beginning April 1 of this year, and will assume distribution of their entire classical catalog beginning January 1st, 1963.

Penna. Exhibs In TOA; Milgram Is President

PHILADELPHIA—Formation of a new exhibitor organization, the Theatre Owners of Pennsylvania, and its affiliation with Theatre Owners of America, was announced by John H. Stembler, TOA president.

Exhibitors representing more than 200 Pennsylvania theatres, including circuits as well as independents, met in the Belevue-Stratford Hotel here to organize. They elected David E. Milgram, head of Milgram Theatres of Philadelphia, as president, and Thomas F. Friday, head of Comerford Theatres of Scranton, as chairman of the board of directors. Both are long-time members of national TOA's executive committee.

The unit is TOA's first in Pennsylvania, although it has long had individual theatre members in the state. It is also the 28th state and regional unit affiliated with TOA.

Stembler hailed the organization of the new unit, declaring that it makes TOA even more representative of all the nation's exhibitors than ever before, and brings into TOA theatre owners in one of the few remaining exchange areas not heretofore represented by a national trade association.

Milgram announced that TOP will hold its first general meeting on April 16 in Philadelphia, at which time he expects Stembler and other industry leaders to be among the speakers.

Elected with Milgram and Friday were Claude Schlanger, Schlanger Theatres, Doylestown, vice-president; Norman Silverman, Silverman Theatres, Philadelphia, secretary; and Martin Ellis, A. M. Ellis Theatres, Philadelphia, treasurer.

These five, plus Jack Greenberg, Greenberg Theatres, Philadelphia, and Frank Damis, Washington-Philadelphia zone manager for Stanley Warner Theatres, will comprise the executive committee. Nathan Feinstein, an attorney practicing in Philadelphia, will be executive secretary of the new unit.

Max Korr, Rialto, Allentown, was elected chairman of the membership committee, and Milgram was designated the unit's delegate on TOA's board of directors. He will represent TOP at TOA's mid-winter board meeting in Washington, March 18-19-20.

Attending the organizational meeting were Joseph G. Alterman, TOA's administrative secretary, and George Roscoe, TOA's director of exhibitor relations.

W. Va. Exhibs Fight Tax

COLUMBUS, O.—Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, met recently with officers of the West Virginia Allied Theatres Association at Charleston to map plans for organizing theatre opposition to the state sales tax on admissions and concessions and changes in the store license law.

West Virginia theatremen will be contacted to oppose the three per cent sales tax and the license law. Under the latter law theatres in towns over 30,000 population are charged $160. There also are city license laws in many West Virginia towns and cities, including Charleston. Prickett met with the theatremen at the suggestion of Marshall Fine, president of ITOO.

Officers who met with Prickett include Don Aaron, manager, Karse, Charleston, whose father, Albert, is president of the association; Carl Long, secretary; and Charles Sugarman, treasurer. Next session of the West Virginia legislature is scheduled for January, 1963.

Cinerama Pact With Martin Circuit Raises Number Of Theatres To 27

NEW YORK—Cinerama's plans to have at least 60 theatres ready by July of this year for the showing of its first story-line film, "How The West Was Won," took a major step forward with the signing of an agreement with Martin Theatres of Georgia.

This contract with one of the nation's leading exhibition companies provides for the construction of new Cinerama theatres in Honolulu, St. Louis, San Antonio, Phoenix, Seattle, and New Orleans, along with the very extensive renovation of an existing theatre into a Cinerama house in Atlanta. Land for the new theatres has already been acquired and construction is scheduled to start immediately.

This contract brings to 27 the number of Cinerama houses which have been contracted for and, at the rate that new theatres are being signed, the target of 60 for early summer seems well within Cinerama's grasp.

This contract, negotiated by B. G. Kranze, Cinerama vice-president, and E. D. Martin and Roy Martin, Jr., of Martin Theatres, aided by Sid Cooper, Cinerama's domestic sales manager, provides for the expenditure of approximately $1,000,000 apiece for the new Cinerama theatres in Honolulu, St. Louis, San Antonio, Phoenix, Seattle, and New Orleans, as well as $500,000 to completely renovate the Martin Atlanta.

The theatre in Seattle will be located midway between the downtown area of the city and the Seattle World's Fair grounds next to the connecting monorail. In New Orleans, the theatre occupies a full block on Tulane Avenue. (An interesting sidelight is that Martin reveals he had to pay $50,000 for a 22-foot plot there which was occupied by a small Italian restaurant.)

Cinerama's Kranze also noted that the company's theatrical expansion plans abroad are proceeding rapidly, and "we fully expect to have the same number of theatres showing Cinerama films abroad in July as will have been set in this country and Canada."

The concept of "Super-Cinerama" theatres developed by company president Nicolas Reisini and to be followed out for all of the new Cinerama theatres has the entire fourth wall of the theatre becoming the screen. The theatre's interior is decorated entirely in one pleasing neutral color to eliminate any extraneous audience distraction. The first such "Super-Cinerama" house opened in Denver last March.

"The Cinerama presentation of motion pictures—with its unique subject matter and equally unique method of presentation—is the real future of the motion picture industry," E. D. Martin noted. "We are embarking on this new phase of the motion picture industry with enthusiasm."

Orr Heads WBTV Slate; Removed As Production Boss

BURBANK, CALIF.—Jack L. Warner, president of Warner Bros. Pictures, announces that, starting immediately, the studio's rapidly expanding television program will be under the sole supervision of William T. Orr.

"The increased activity of this medium at the studio, including the production of many new television series and individual spectaculars, like the FBI Special, as well as contemplated moves into both the live and color field in the near future, make it imperative that this important and vital phase of our operation be placed in the hand of such a seasoned and experienced executive," Warner said.

Pointing out that Warner Bros. was the first major studio to enter television production and is now recognized leader in its field, Warner said that Orr will give up all his other interests at once to assume full-time direction of the studio's vast television operation. It has been unofficially reported that Warner himself will head theatre production.

Davis Heads TDITOA; Unit Raps Censorship

DALLAS—Robert E. Davis was elected president, and Boyd Scott was continued as vice-president of the Texas Drive-In Theatre Owners Association at the closing session of the organization's convention here.

Other vice-presidents named were Earl Podonick and S. K. Barry.

Newcomers to the board are Joe Shelton, Roden Cordell, Bill Rau, F. W. Zimmerman, Harold Brooks, and Cotton Griffin. Tim Ferguson was renamed board chairman.

Resolutions passed by the convention included one hitting censorship but calling on producers to practice self-regulation in producing films and urging exhibitors to exercise judgment in showing films; endorsed the candidacy of State Senator Preston Smith, an exhibitor, for Lieutenant Governor of Texas; and endorsed research, better public relations, and an end to long roadshow engagements and extended playing time. Resolutions hitting toll tv, the sale of pictures to tv, and the shortage of product also were adopted.

The registration of 410 was said to be the biggest in three years for the TDITOA convention.

Movietone Names Reinhardt

NEW YORK—The appointment of Burt Reinhardt as managing editor of Fox Movietone Newsreel and United Press Movietone TV, has been announced by Edmund Reek, vice-president and producer of 20th-Fox's world wide news, short subject, and commercial picture organization.

Reinhardt will have complete charge of the extensive motion picture news gathering machine. He will supervise and direct an international staff with a personnel of nearly a thousand editors, cameramen, and sound technicians, directed from five production centers located in New York, London, Paris, Munich, and Sydney, Australia.

Gulf States Host Meet

DETROIT—Abe Berenson and Gulf States units will play host March 21-22 when the board of directors of Allied States Association convenes for its spring meeting at the Royal Orleans Hotel in New Orleans, La.

Allied leaders who are not board members will be welcomed as observers.

The meeting will take place at the same time as the Vieux Carré Spring Festival. The hotel, a new one, is in the center of the French Quarter where the gaiety will take place.

ITOO's Prickett Opposes Censors Before Child Conservation League

COLUMBUS, O.—Opposition to censorship was expressed by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, in an address before the Worthington Federation of Child Conservation Leagues here. Some 23 child conservation groups are represented in the group.

"I believe you will agree that it is strange to find 11 pictures that had cuts during the time censorship was in force in Ohio have been shown on television in uncut form," said Prickett. "Should we take from this the idea that television, which enters our homes directly, without the restraint of admission, should show things that a motion picture theatre could not show?"

Prickett said he investigated claims of various Columbus groups who urged City Council to enact city censorship. "A group of nine persons stated during the hearing that they represented over 3000 people. In checking into this claim, I found that 12 persons attended one meeting and 15 another meeting of the group. I was told that the group had invited interested persons in their neighborhood and, inasmuch as there were some 3000 people in the neighborhood, they felt they represented and spoke for them."

Prickett said the ITOO's opposition to censorship does not mean "complete unrestraint in the making and showing of motion pictures." He said: "We have in Ohio and, I believe, all of the United States, obscenity laws which if enforced, sufficiently cover the ground. The rules of obscenity are quite well-defined and recent decisions of the Supreme Court prove that these laws are very much in effect."

Prickett denied claims of some pro-censorship advocates that the churches are solidly in favor of censorship. He quoted from the "Statement of Principles" pamphlet of the New York State Council of Churches (Protestant) which said: "We believe that legislation to control mass media, though well-intentioned, may violate or impair civil rights, may inhibit or restrict the free flow of ideas, or may tend to superimpose the values of a particular segment of the community upon the entire community, including its judgments concerning the proper test governing that to which the public shall have free access."

Prickett pointed out that the Catholic Legion of Decency's recommendations have no doctrinal power. "In other words," he said, "for a Catholic, there is not necessarily a sin involved in attending a movie condemned by this organization."

Prickett said censorship contradicts basic axioms of democracy by its vague values, interference in personal choice, and restriction of the free play of ideas. "Censorship means certain views may be expressed and certain topics discussed but not others," he said.

Prickett denied claims that films can corrupt the young. "No evidence having a scientifically valid base is available to support this view," he said.

Prickett told of a statement by one proponent of censorship at the City Council hearing that she felt a certain picture should be barred because the private life of the star did not measure up to her standards of behavior. "This shows that the attempt was not to censor the film as such, but to control the content of pictures."

Seadler Jingle Sells Moviegoing Via Radio

NEW YORK—The MPAA advertising and publicity directors committee announced that close to 2000 key radio stations throughout the country have been supplied with a 45 RPM platter featuring the "Go Out to the Movies Tonight" jingle.

Si Seadler, eastern advertising manager of Metro-Goldwyn-Mayer, who wrote the jingle, outlined the method by which it will be handled in the field.

Seadler said that "all of the major distributing companies of the MPAA (with the exception of Allied Artists) are joining in an industry-wide radio campaign to stimulate going out to the movies."

The 10-second radio jingle was processed at cost by MGM Records, and is being handled free of charge by National Screen Service. In addition to the original shipment to nearly 2000 leading radio stations, National Screen will supply records to exhibitors who wish to participate in the campaign on a station where the platter has not been received.

Mayer, Schary Spark Series

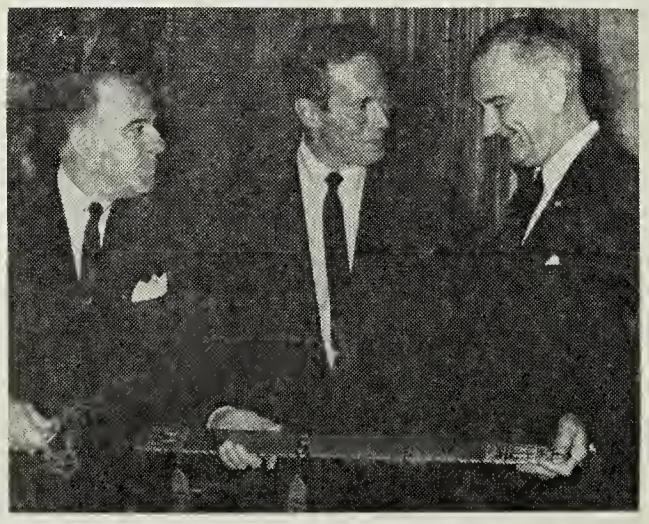
WALTHAM, MASS. — Veteran moviemaker Arthur L. Mayer, who introduced such stars as Marlene Dietrich and Gary Cooper to the American screen, will conduct a lecture series at Brandeis University on the history of the motion picture.

Producer-writer Dore Schary and film historian Richard Griffith will be guest lecturers in the series, which is part of the University's adult education offering for spring.

Mayer, president of the Association of Importers and Distributors of Foreign Films, will discuss the rise of the motion picture from its invention to its maturity as a major medium and art form.

Frank To AA-TV

NEW YORK — Fred Frank has been appointed southern sales manager for Allied Artists Television Corp., Robert B. Morin, vice-president and general sales manager of the company, announced. Frank will headquarter in Atlanta.



Representative Henry B. Gonzales, Texas, and Charlton Heston, star, Samuel Bronston's Allied Artists' "El Cid," recently presented an authentic replica of the sword of El Cid to vice-president Lyndon B. Johnston at his Washington, D. C., office.

Oscar Promotion Kit Headed For Exhibs

NEW YORK—The Academy Awards Promotion Committee representatives from the MPAA advertising and publicity directors committee and representatives of TOA met with the press in the MPAA board room in the Association's new offices at 522 Fifth Avenue.

Charles Levy, chairman, said, "The Academy Awards kits, now in preparation through the joint efforts of TOA and the MPAA advertising and publicity directors committee, will be mailed to exhibitors beginning Monday, March 5. It is hoped that the material will be in the hands of some 4,000 participating exhibitors by Friday, March 16. This will give every exhibitor at least three weeks to promote the Academy Awards Oscarcast prior to the program on Monday, April 9, over ABC-TV and radio networks." Levy also stated: "Some 300 film salesmen, branch managers and bookers are ready to promote the sales of kits. Supplies of promotion kit order forms will be in all branches of all the major companies by the first of next week. The general sales managers committee, under the chairmanship of Jerome Pickman of Paramount, once again is giving its enthusiastic support to the sale of the Academy Awards promotion kits."

Levy presented Philip Gerard of Universal and Fred Goldberg of United Artists. In discussing promotion activities planned during the next several weeks, in addition to the kit, Gerard, co-chairman, stated: "The MPAA advertising and publicity directors committee has always given its wholehearted support to the promotion of the Academy Awards program. We feel that this program is the one event of the year to which every branch of the industry can give its full support. The industry is on parade Academy Awards night. We in distribution want to be sure that we make every effort to help build the largest possible audience for the program. Once again we intend to supply recordings of the five nominated songs to the key radio stations throughout the country."

Goldberg, co-chairman, called on the trade press for their customary support.

Joseph Alterman, administrative secretary, and Al Floersheimer, public relations director of TOA, attended the meeting. Speaking for John Stembler, president of TOA, Alterman stressed the fact that he is certain the exhibitors will give their utmost support in ordering Academy Awards kits and in promoting the telecast on their theatre screens and in their lobbies and advertising. Alterman also emphasized that this joint TOA-MPAA promotion is for the benefit of all members of exhibition and certainly not confined to TOA members only.

He further indicated that the sale of Academy Awards promotion kits for exhibitors should hit an all-time high this year. "It's a better kit," Alterman said, "and the price is the same as last year—$3.00."

Mauceri Joins Embassy

NEW YORK—James Mauceri has joined the publicity staff of Embassy Pictures Corp., it was announced by Mort Nathanson, director of publicity for the film company.

Mauceri has resigned as news editor of the Film Daily, which he joined in December, 1955, to accept the new post.

His initial assignments at Embassy Pictures will be promotional campaigns for Joseph E. Levine's forthcoming presentations of "Boccaccio '70," "Boys' Night Out," and "Madame Sans Gene."

Shorts, Documentaries Vie For 1962 "Oscars"

HOLLYWOOD—Nominations for the short subjects awards of the Academy of Motion Pictures Arts and Sciences were announced by Wendell Corey, president.

By secret ballot, live action subjects selected were "Play Ball," Cine Documents. Kingsley-International; "The Face Of Jesus," Dr. John D. Jennings, Harry Stern, Inc.; "Rooftops of New York," McCarthy-Rush Production in association with Robert Gaffney, Columbia; "Seawards The Great Ships," Templar Film Studios, Lester A. Schoenfeld; "Very Nice, Very Nice," National Film Board of Canada, Kingsley-International.

Cartoon subjects named were "Aquamania," Walt Disney, Buena Vista; "Beep Prepared," Warners; "Ersatz," Zagreb Film, Herts-Lion International; "Nelly's Folly," Warners; "Pied Piper Of Guadalupe," Warners.

Nominations for Documentary Awards were announced as: Features—"Olympic Games 1960," Cineriz (Italian); "Sky Above and Mud Beneath," Ardennes Films and Michael Arthur Film Productions, Rank Film Distributors, Ltd. (French), Arthur Cohn and Rene Lafuite, producers; documentary short subjects, under 3,000 feet—"Breaking The Language Barrier," U. S. Air Force; "Cradle Of Genius," Plough Productions, Irving M. Lesser (Irish), Jim O'Connor and Tom Hayes, producers; "Kahl," Dido-Film-GmbH, AEG-Filmdienst (German); "The Man In Gray" (Italian), Benedetto Benedetti, producer; "Project Hope," McManus, John and Adams, Inc., Ex-Cell-O Corporation, Frank P. Bibas, producer.

Winners will be announced April 9 at the 34th annual Academy Awards presentation which will be carried over the combined radio and television facilities of the ABC and Canadian Broadcasting Company.

Md. Solon Backs Censorship

BALTIMORE, MD.—Senator J. Raymond Buffington, who has proposed a law for tighter censorship which would give the censor authority to license certain films for exhibition to people over 18 years of age only, was advised by the Maryland State Board of Motion Picture Censors that they were disturbed "that nudity alone" is not enough ground to allow the Board to deny movie licenses to exhibitors.

According to the Board, the courts have held also that a film may not be denied a license merely because its contents would have a harmful effect on the young or emotionally unstable.

The board told the Senator that passage of his proposal "would do a great deal to eliminate much of the harmful" material contained in some pictures shown to youngsters.

The lawmakers' proposal also would allow for criminal penalties for exhibitors violating its provisions.

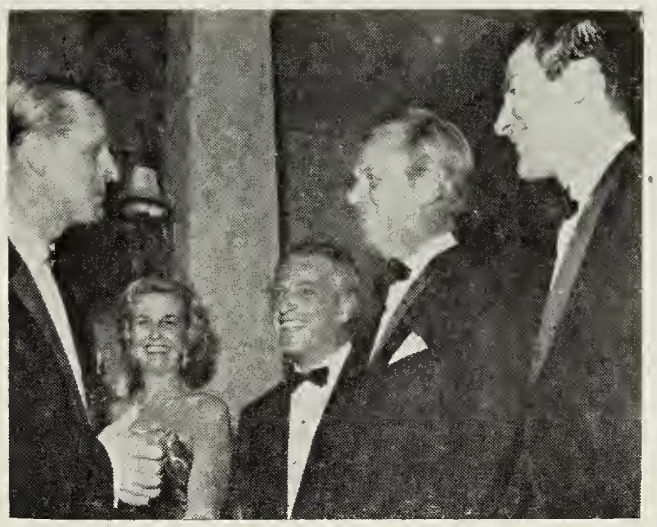
Teller Joins Embassy

NEW YORK—Ira Teller has joined the advertising staff of Embassy Pictures, it was announced by Robert R. Weston, advertising director for the film company.

Teller has resigned from the advertising staff of 20th-Fox to accept the new post.

Teller will edit Embassy's pressbooks and will coordinate special advertising projects beginning with Joseph E. Levine's forthcoming presentations of "Boccaccio '70," "Boys' Night Out," and "Madame Sans Gene."

Columbia Deal With De Laurentiis Calls For Five International Films



Chatting at the London premiere of "Judgment At Nuremberg" at the Leicester Square Theatre are, left to right, the Duke of Edinburgh, Stanley Kramer, Richard Widmark, and Maximilian Schell.

NEW YORK — Highlighting Columbia's leadership in the development of an international production program is the announcement made at a press conference by M. J. Frankovich, vice-president in charge of Columbia's overseas production activities, that the company has signed a new multiple-picture deal with Dino De Laurentiis for a series of major films to be made in the United States, England, Japan, Algiers, and Italy. Present at the announcement were Dino De Laurentiis, M. J. Frankovich, and Jonas Rosenfield. Jr., Columbia vice-president in charge of advertising and publicity.

Frankovich declared that the company. which was thrilled at the viewing of a first rough print of De Laurentiis' "Barabbas," was proud to have an international producer of such distinction make his permanent home with Columbia. He said that De Laurentiis' past record of achievement bolstered Columbia's faith in him as the forerunner of a new breed of international producers whose pictures are made and hailed in all sections of the world.

De Laurentiis told the assembled trade press that his plans call for a minimum of five productions to be produced by him for Columbia release beginning with "The Stranger," based on the celebrated novel by Nobel Prize-winner Albert Camus, which will be filmed on location in Algiers under Luigi Visconti's direction; "Zachary," a true story of a British super-spy, which will begin production on Sept. 1 in Japan and England under the direction of Michael Anderson; and "Metello," to be filmed in Rome starring French star Jean-Paul Belmondo and directed by Mauro Bolognini.

In addition, De Laurentiis revealed that he will produce two new films starring Continental actor-comedian, Sordi, who makes his English-language debut in "The Best of Enemies" with David Niven. The first production will be filmed in New York starting in June with the second production to follow in London at the end of the year.

De Laurentiis believes in making pictures where called for by the story. The Common Market areas will account for 50 per cent of the motion picture revenues, and his pictures are being geared for this important market.

Regarding the Common Market when it goes into effect filmwise, all participating governments have their own regulations regarding film making and these will have to be unified. De Laurentiis believed that all co-production methods and regulations will have to be changed, and within the next two or three years all subsidies will be eliminated. When it goes into effect, the number of pictures made will be limited, with the smaller film makers who will just about get by being eliminated and the bigger ones remaining.

Col. International Drive Offers Record Prizes

NEW YORK—Columbia Pictures International's "Treasure Chest '62" overseas sales drive will be the biggest in the history of the company with double the prize money ever offered, it was announced by Mo Rothman, executive vice-president of the International organization.

Rothman revealed that the current drive will be a two-pronged effort beginning with a 17-week billings drive which will end on May 26. The billings drive is open to all sales personnel in more than 130 overseas branches. Each branch will shoot for pre-set quota marks with prizes ranging upwards from a minimum of one week's salary for branches which exceed their goals. Additional special prizes will be awarded to the three branches which top their quotas by the greatest percentage.

Rothman reported that the second phase will be a "Top o' the Mast" drive from May 13-26. All personnel in each territory throughout the world are eligible. The awards will be allocated on the basis of four criteria: billings, bookings, collections, and general performance. Prizes will range from a minimum of one week's salary to a maximum of four weeks' pay.

Captain of the "Treasure Chest '62" sales drive will be Irwin Marks, sales assistant to Rothman.

Loren Ends Billing Suit

NEW YORK—The suit of Sophia Loren against "El Cid" advertising here, asserting that Charlton Heston was billed over her and claiming her contract called for equal billing was ended here in Federal Court when the defendant agreed to a stipulation and the suit was dismissed.

She withdrew her objection to the 40 x 11 foot sign at Broadway and 46th Street which placed Heston over her, providing in all other advertising no other member of the cast be carried in larger type than hers. Defendants were Samuel Bronston, Samuel Bronston Productions, Allied Artists, and Stanley Warner Management Company, which operates the Warner, where the film is currently playing.

Ugast Joins AIP

HOLLYWOOD—Samuel L. Seidelman, vice-president in charge of foreign distribution for American International Pictures, announced the appointment of Edward Ugast as Far Eastern supervisor for the company.

Far East supervisor for 20th Fox prior to his new appointment, Ugast was previously associated with United Artists and Paramount in their international operations. He will headquarter in Hong Kong.



The NEW YORK Scene

By Mel Konecoff

"THE INTRUDER" is an adult and provocative film, we are told, which concerns the attempts of a rabble-rouser to stir violence and hatred in a southern town against school integration. Because the word "nigger" is used in a number of places in the telling, it has been denied a Production Code seal.

This excited producer-director Roger Corman no end because after turning out over 60 features in the last seven years, this is the first time he has ever had such difficulty. In spite of all this, he has sympathy for what the Code is trying to do. He admitted that he had an indication that the situation might crop up before shooting started, but the term had to be used because it's an important part of the story, and he was determined that it wouldn't be changed. He had an unquenchable desire to make the film, feeling it had to be made.

Corman charged that exceptions have been made in similar situations for major company releases, and he thought that he was being discriminated against because he was an independent. (An MPAA spokesman told us unofficially that the word was used throughout many more times than the relatively few indicated by Corman, whereas others that were approved might have had the word used once or twice.) Corman was given to understand that Eric Johnston was to look at the film before an appeal was made officially to the Review Committee for a reversal of the ban.

Corman reported that the film was shown to Negro and white organizations, associations, and prominent individuals and that it received the endorsement of all who saw it. It cost $250,000 of money belonging to Corman and his brother Gene and to Pathe America, which will distribute. As regards the filming, the company had a tough time in two southern towns, where they received threats and were thrown out. This didn't deter Corman who was determined to finish the film regardless.

Going on location didn't mean saving money, he said, because he brought a crew from Hollywood at regular rates. The story called for location filming so it was in order. There might be big savings on overseas film making, he declared, but not on filming in the U.S.

Budd Rogers, president of Pathe America, had great hopes for the film which will be released after the proper conditioning. He opined that this was the type of picture needed by the exhibitors and by the industry, certainly not being run of the mill. He felt that many exhibitors would play the film after they see it—seal or no seal. Of course, there are certain exhibitors who do not play seal-less films as a matter of policy, and this number could amount to about 20 per cent of the business. Still, he thought, they may change their minds after they see the film.



LONDON Observations

by Jock MacGregor

FOR AN INDUSTRY which caters so very much for youth, there is a surprising scarcity of youth at the helm. It is therefore all the more gratifying to welcome 34-year-old Peter King as chairman of the London and Home Counties Branch of the Cinema Exhibitors Association. The son of Sam King, he trained as a barrister but has recently been taking a more and more active part in running the important Shipman and King circuit of some 40 modern theatres, mainly in the Home Counties with no greater opposition than one of their own houses. In a short time, he has made a big impression with his personality, eloquence, and outlook. His fresh approach should be invigorating.

Meanwhile, the late Alfred Shipman's 32-year-old son Kenneth, also a director of S&K circuit, is taking an increasingly prominent part in film production. Under his leadership, the Twickenham Studios are now flourishing with full facilities for making anything from tv flash to an international hit like "Saturday Night and Sunday Morning." He is also closely linked with the Bryanston setup which backs independents and is enjoying a highly profitable run. Ken is successfully melding offbeat artistry with commercial impact and providing an end product which satisfies high and low brows alike.

EXHIBITORS are gleeful with the records being broken by Associated British's "The Young Ones," 20th-Fox's "The Comanche ros," and Peter Sellers' "Only Two Can Play," which the Ed Kingsley outfit has for America. "Young Ones" with a "U" censor certificate set an all time record for Associated British Cinemas in North West London with a sensational $112,000 take. Then two weeks later, "Only Two," an "X" film which only adults can see, took a princely $148,000 at the same theatres! I understand many worked in an extra screening on the Saturday, and with no children admitted, no seats went for half price. Though each of these pictures is booked to the third (formerly national) circuit second run, many exhibitors are dropping their recognized "splits" wherever possible to grab this gold mine. The Hampstead Playhouse, a rigid seven day house, has held it three weeks. . . . Prowling around the West End, I can report excellent progress on three theatre ventures. Most advanced is the Odeon, Haymarket, which occupies the basement area of the old Gaumont and will open with "Barabbas." The steelwork is in place for the new Empire, a stadium type utilising the old circle with an extension over the front stalls and vast stage to allow for some 1700 seats. The stalls area will become a ballroom. The small Prince Charles is shaping rapidly.

Mich. Exhibs Spared Bingo Competition

DETROIT—As a result of effective action by Allied Theatres of Michigan it appears that Michigan theatres will be spared the financial disadvantages of competition from legalized Bingo.

A Constitutional Convention in the process of rewriting the Michigan State Constitution has been considering a number of proposals to delete from the Constitution the present article which prohibits Bingo and lotteries or to amend the wording to permit Bingo and lotteries if conducted by charitable or fraternal organizations.

Following a personal appearance in Lansing, the state capital, by David Newman, general counsel of Allied Theatres of Michigan, before a subcommittee headed by Stanley M. Powell, delegate from Ionia, the Committee on Legislative Powers has recommended that the article be retained in the new Constitution without change. The decision of the Committee was made despite determined pressure by veterans' and other organizations to legalize Bingo. Moral arguments in opposition to Bingo and lotteries were presented by representatives of church and civic groups. Apparently the deciding factor in the matter was the validity of the economic factors presented by David Newman to the effect that legalized Bingo would be unfair competition to established businesses in a community. Counsel Newman had prepared an extensive brief containing a number of exhibits which Allied Theatres of Michigan sent to each of the delegates.

Press Awards Set

NEW YORK—In awards made at a cocktail reception at the Blair House, the All-American Press, comprising 31 foreign language magazines and newspapers, named its movie bests for 1961.

Their choices were "Judgment At Nuremberg," non-musical film; "West Side Story," musical; "La Dolce Vita," foreign; Maximilian Schell, "Judgment At Nuremberg," star actor; Sophia Loren, "Two Women," star actress; Peter Falk, "Pocketful Of Miracles," supporting actor; Audrey Christie, "Splendor In The Grass," supporting actress; Billy Wilder, "One-Two-Three," best director. "Newcomers" cited for acting honors are Yvette Mimieux, "Light In The Piazza"; Hanna Ahroni, "Singing In The Sun"; Keir Dullea, "The Hoodlum Priest"; and John Fraser, "El Cid."

Radio City Music Hall was cited with a special award for its "consistent presentation of good family entertainment."

Theatre Withdraws "Liaisons"

MONTCLAIR, N.J.—Following the registering of several complaints, the Town Commission authorized the town Police Commissioner to stop the local showing of "Les Liaisons Dangereuse" at the Bellevue Theatre. Richard Murphy, manager of the Fabian Theatres, Inc., house, compiled with the request. The film had been running since Jan. 31 under an "adults only" policy.

AIP To Release "Marco"

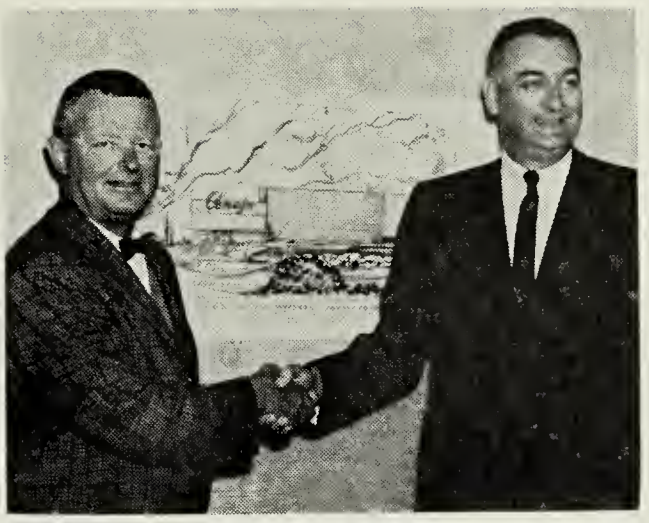
LOS ANGELES — American International Pictures will distribute the multi-million dollar production, "Marco Polo" in all English-speaking countries, it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff. Arrangements were made with Jolly Films in Italy.

ALBANY

Schine Ski, Inc., has changed its name to Schine Ski-Dek Centers, Inc. The Schine interests own a 50 percent interest in the indoor skiing device and recently opened the first such center in the former Riverside, Buffalo. . . . George Thornton's Windam, Windham, Catskill Mountains town, is being used by parishioners of St. Theresa of the Child Jesus, whose church building was destroyed by fire recently. . . . The New Catskill, which Samuel E. Rosenblatt reopened again last summer is directed by Marie Griner. It recently shifted from first to second run. Jules Perlmutter does the buying and booking. . . . Kallet Theatres, Oneida, is now operating the Lake, Lake George Village. . . . The Women's Auxiliary of the Variety Club held a preliminary session in Neil Hellman's Thruway Motel. . . . Elias Schlenger, who after 28 years of service with Fabian Theatres was slated to advance from division director of the Albany-Schenectady-Troy area to chief of the larger Pennsylvania-Virginia territory, left the industry instead and entered the mail order business. Adrian Ettelman came here from Staten Island as scheduled and replaced Schlenger. It was said that the Pennsylvania-Virginia post, which Louis R. Golding had handled from New York, would not be filled. . . . Allied Theatres of New York State, Inc., recently filed a certificate under the membership corporations law to operate as a non-profit organization. . . . Edward Emanuel, Philadelphia, chief barker, Variety International was to head its group of officers who were to be guests at a luncheon in the Sheraton-Ten Eyck Hotel on Feb. 28. Culminating the affair will be a "champagne ball" in the Empire and Harlequin rooms of the hotel and an open house in Tent Nine's new quarters on the mezzane floor of the hotel. The Tent recently sold the building it purchased on State Street and moved back into the hotel.

ATLANTA

Maurice Stahl has taken over the Grand and Gem Drive-In in Montezuma, Ga., from Martin Theatres. . . . Director Henry King was in and spoke at a meeting of the Atlanta Better Films Council. . . . The wife of Charlie Kerr, heading the booking department of Martin Theatres here, is recuperating after surgery. . . . The McRea Drive-In, McRea, Ga., closed for the season. . . . Coca-Cola officials hosted a cocktail party and reception at Variety Club for visiting guests. Chief Barkers present were Mike Carmichael, Charlotte; Dick Lightman, Memphis; Vic Levine, Miami, Bruce Hayward, St. Louis, Harry Martin, Houston, and Gene Skinner, Atlanta. Variety International officers present were George Hoover, Miami, and Bob Bostwick, Memphis. . . . Mrs. Les Smart and Mrs. John Farmer, Variety Club Tent 21 Ladies Committee, presented a check for $1,600 to Chief Barker Gene Skinner for the club's philanthrophies. The women have contributed $11,000 since their organization four years ago. Olive Bell Davis has been appointed recording secretary; Mrs. Gladys Tribble, treasurer; and Mrs. L. B. Butler, program chairman of the ladies group. . . . Roscoe V. Smith was reelected vice president of Theatre Service and Harry Eubanks was reelected secretary and treasurer. . . . William Hunter, vice-president, Producers International Pictures, Inc., was in for a visit with Charlie Simpson, Capital Releasing Corporation. . . . Martin Theatres have taken over the Taylor and Taylor Drive-In in Gate City, Va. . . . Nat Williams is taking back the Interstate Enterprises with theatres in Georgia. . . . WOMPI's entertained 65 patients at the Highview Nursing Home at a Bingo party. . . . WOMPI have entered the WGST Community Club awards. Film-Row women have won about $4,000 in the previous contest. . . . WOMPI plan to combine their 'Boss of the Year' 'and installation dinner in May. . . . Jack Sykes has been appointed manager of the Jay D. Bee Amusement Company theatres in Helena, Ark., succeeding Tom Wolf, resigned.



Edwin Janss, Jr., president, Janss Corporation, and Eugene V. Klein, president, National Theatres, discuss plans for the new $400,000 Fox Conejo Theatre to be built in Thousand Oaks, California.

BOSTON

Ben Sack opened "Judgment at Nuremberg" at his Saxon with opening festivities the biggest in Boston with klieg lights, celebrities, television cameras grinding, and newspaper still photographers snapping. Among dignitaries attending the opening, a benefit for Cinema Lodge, B'nai B'rith, were the Honorables Elias Shamon, Frank J. Murray, William Brophy, Theodore Glynn, Charles Bolster, Elijah Adlow, and John J. Fox, judges all. Governor John Volpe, Mayor John Collins, and Attorney General Edward McCormack, together with civic and religious leaders, were among the guests. Extensive preopening coverage in newspapers and on radio and television was garnered by the team of United Artist's press representatives, Joe Mansfield and Mary X. Sullivan, in cooperation with the Saxon management staff of Sam Richmond, general manager; and Len Barrack, Allan Friedberg, and Allan Zee. . . . George Hamilton came in for press interviews at the Ritz Carlton for "Light in the Piazza," next film for the Capri, with MGM's Ed Gallner arranging luncheon and interviews. . . . The fate of three theatres in the pathway of the new toll road, from the Massachusetts Turnpike into downtown Boston, is still not officially known. The three theatres are the Kenmore, the Uptown, and the Capri.

BUFFALO

Col. William Shirley, UA exploitation representative, has accepted the chairmanship of the 1962 membership committee of Tent 7, Variety Club of Buffalo, and also the chairmanship of the Fantasy Island opening day ceremonies, in which the Variety Club will figure prominently. . . . Max Fogel, manager of the recently opened Coronet, Rochester, is presenting a policy that is what he calls "a different approach to the business." The Coronet, he says, will be an intimate theatre, catering to the discriminating adult audience, but not an art house. He said that the Coronet mainly will play the choice Hollywood movies as they become available, with foreign pictures sharing playing time "only when they meet high standards as prime entertainment.". . . Mannie A. Brown, Tip Top Theatres, Buffalo, is booking the new Coronet, Rochester. Elliott Press, who operates the Rochester Drive-In, is president of the company operating the Coronet. . . . Chief Barker James J. Hayes announces that the Variety Club will stage a gala St. Patrick's Day dinner-dance in the clubrooms on March 17 when there will be live entertainment and a Twist contest. . . . It is rumored that if big league baseball comes to Buffalo, it will be financed by a community stock drive with Lou Jacobs, head of Sportservice, which supplies many theatres with products for their refreshment stands as well as operating many of the stands themselves, producing what capital the enterprise may lack, just as he did in financing the community-owned Bisons. . . . The management of the Park, Orchard Park, has come up with a new gimmick to combat damage by young hoodlums. The new weapon is an "adolescent price" of $1.25, added to the admission price list. And Oakley Phillips, manager, notes he will be the sole judge of "who shall be classed as adolescents.". . . Barkers and ladies of Tent 7, Variety Club of Buffalo, enjoyed a novel Las Vegas Night. On entering the club, barkers were given a generous amount of play money, included in the admission price. Persons with the most play dough at the end of the evening received prizes. Tom Fenno, WKBW radio, was chairman of the event, and Charlie Funk, manager, Century, was vice-chairman. Tent 7 has welcomed new members Anthony Ragusa, Louis Battaglia, John Nasca, and David J. Ehrenreich. Chief Barker James J. Hayes says that the ground floor store of the Variety building is available for rent and the club will remodel to suit the tenant.

CHICAGO

Mrs. Wilson H. Towns, sister of the late Eugene McDonald and founder of the Zenith Radio Corp., died in Buffalo after an illness of short duration. Her niece, Mrs. Herbert Lust, and a nephew, Eugene F. McDonald, survive. She was a native of Syracuse, N.Y. . . . The Parents Committee of Better Films in Grant Township circulated 1500 copies of their motion picture guide to the homes of grade and high school students. Mrs. Charles A. Kengott was chairman in charge of the mailing. Plans are being made by the committee to issue a monthly guide for current films, giving their classification as to 89 films with 17 for family viewing and 19 for adult trade. The committee advocates that parents should decide what films their children should see. . . . Herb Frank has been named manager, Avalon, one of the theatres in the Stanley Warner circuit. . . . Michael Brogan, Colony employee for many years, died recently at the Little Company of Mary Hospital after a long illness. He leaves a wife and son. . . . Morris Dudelson, Milwaukee manager of Warners, has been named manager of the Chicago exchange. Joseph Kaitz from Buffalo will take over the exchange in Milwaukee. . . . David Wallerstein, president of B and K Theatres, made arrangements with Columbia to hold the world premiere of "Walk on the Wild Side" at the Roosevelt on the same day as the New York premiere, Feb. 23. . . . The advertising-publicity department of Balaban and Katz advises that Richard L. Schack of that department has resumed his family name of Richard L. Taylor. . . . Morton Fink and Associates, who recently completed the Golf Mill theatre in

the Golf Mill shopping district, plan two more hard top theatres for the northwestern shopping districts. The locations have not yet been made public. The opening of the Golf Mill theatre is the beginning of an important trend towards the building of hardtop theatres in the center of shopping districts. Oscar Brotman and Associates, operators of the new Oasis Outdoor theatre near the O'Hare airport, are building a hard top theatre in the Hillside Shopping Center in one of the western suburbs; Stanford Kohlberg, owner of the Starlite Outdoor theatre, is building a hard top adjacent to the Starlite.

CINCINNATI

Variety Tent Three conducted its annual telethon fund raising campaign using the facilities of WKRC-TV, with Virginia Graham as mistress of ceremonies. The funds raised support the Tent's workshop for the handicapped in the Ohio Valley Goodwill Industries Rehabilitation Center. Entertaining artists included Kathy Nolan, tv star; Nancy Andrews, Broadway musical star; singer Adam Wade; dancer Billy Lee; and a number of local stars and acts. . . . Congratulations to Mary Ann Litner, formerly on Film Row, and her husband, upon the adoption of a three-month-old baby boy. . . . Mitchell Blachschleger, exhibitor, who suffered a heart attack several weeks ago, has recovered sufficiently to be removed from General Hospital to Jewish Hospital. . . . Norman Linz, MGM salesman, is recuperating nicely at his home, following surgery. . . . Miss Gertrude Lang, secretary for Variety Tent Three during the past 20 years, is ill and in the Good Samaritan Hospital for a check-up. . . . Barbara Weathers, young Cincinnati business woman, who was the runner-up in Doris Day's recent VIP contest, was the center of attraction in the Albee lobby at the opening of "Lover Come Back.". . . Marianne Thompson, daughter of Thruman Thompson, owner of suburban Mt. Lookout, and Robert P. Lipman were married. . . . Chakeres Theatres held its annual drive-in managers' meeting in the home office, Springfield, O. . . . TOC is booking and buying for Fiesta Drive-In, Chillicothe, O., for owner Edward Payne. . . . Tom Hill, Kentucky exhibitor, has acquired Mid-Way Drive-In, Cynthia, Ky., from Lou Marcks.

COLUMBUS, O., NEWS—John Raitt, screen and stage star has been signed to open the Kenley Players' summer stage season at Veterans Memorial June 12 in "Carousel.". . . Norman Nadel, former theatre editor, Columbus Citizen-Journal, was in town for speaking engagements. . . . Carol Bannerman of the Barcroft Advertising Agency, resigned to go to Washington, D.C. . . . Silent film series of the Film Council of Greater Columbus at the 300-seat Gallery of Fine Arts theatre will conclude with showings of "The Covered Wagon" March 20, "Phantom of the Opera" April 10, and "The General" May 8. The series is open to the public. . . . Herman Hunt, owner, Hunt's Cinestage, announced the opening of "El Cid" for March 9. Current run of "King of Kings" at the Cinestage closes March 4. . . . Robert Gates, manager, RKO Grand, announced the booking of "Windjammer" to follow the current showing of "Search for Paradise.". . . . Rumor that Stouffer's restaurants were interested in building a motor inn and restaurant on the Loew's Broad site were denied by Donald S. Carmichael, executive vice president of Stouffer Foods Corp. The Broad site has been idle since the theatre closed last March 31.

DALLAS

The WOMPIs will hold their annual Boss of the Year luncheon in May. Members of the organization will submit names for the Boss of the Year award. . . . James Broyles has been named to succeed Ralph Fry as head booker on the staff of the Paramount film exchange. Fry, 14 years with the exchange here, has resigned to join North American Mogul Products Co., of Cleveland as western Texas representative, a territory he covered at one time for Paramount. Fry was voted the 1960 Salesman of the Year by exhibitors and was a member of the Paramount 100 Per Cent Club. . . . Chill Wills was to be the honored guest at a "day" in his honor in his native Seagoville, Tex., on Feb. 27. . . . The Capri is withdrawing temporarily as a Cinerama house and will go into a policy of showing "standard" first run features until story-line Cinerama films are available about the first of July. None of the Cinerama equipment, the curved screen, and the lower floor three projector booth will be disturbed by the change. A new screen will be constructed in front of the Cinerama screen and projection equipment already in the upper level booth will be used. . . . 20th Century-Fox is "thinking" about a March 28 date for the world premiere of "State Fair" in Dallas. The studio has not considered any other site than Dallas for the premiere of the film directed by Jose Ferrer, and only the date and theatre are to be decided. A considerable portion of the film was made at Fair Park and also some location shots at a ranch near Kaufman, Tex.

DES MOINES

Frank Good, 69-year-old owner of the Iowana, Red Oak, Ia. died at Valley, Neb., of a heart attack. He had been hospitalized at Valley following a traffic accident and died of the heart attack shortly after being released from the hospital. . . . John Dugan, sales manager for United Artists at the Omaha branch, has been named as manager of the Des Moines branch. Dugan succeeds Gene Jacobs who has been named southern division manager for UA. Dugan joined UA two years ago as a salesman in the St. Louis branch. . . . Gary Sandler, Sandler Theatre Enterprises, has been named as the new chief barker of Des Moines Variety Tent 15. Sandler, former first assistant chief barker, fills the post left vacant by Eugene Jacobs of United Artists, who has moved to New York. Ken Horringan of radio KSO was named property master; Ralph Olson of Universal is the new first assistant chief barker; and Charles Caligiuri, Paramount manager, second assistant. Installation of the new officers will be held March 10.

DETROIT

Jack Zide, who distributes in Detroit under the corporate name of Allied Films, and in Cleveland as Imperial Pictures, Inc., is expanding. He plans opening offices to be named American International Pictures of Cincinnati and American International Pictures of Indianapolis. Along with other product, he likewise distributes A-I releases in Detroit and Cleveland. . . . Detroiters are hearing from Syd Bowman, who is reporting on the wonderful weather and the beauties of Spain's Majorca. He was for many years branch manager here for United Artists, retiring about six months ago. The Bowmans plan to spend the winter in Majorca then go to England in the spring.

HOUSTON

Theatre business in Houston was good in 1961, continuing the upward trend that started back in 1958. In general, business was up about 10 per cent over 1960. Leading all the theatres in business gains was the River Oaks, which reported an increase of more than 100 per cent with its all-Disney program, confirming the fact that local movie fans prefer wholesome pictures which put the emphasis on entertainment. There were changes in ownership of two neighboring theatres. In February, the Al Ray Theatre Co. took over operation of the Boulevard, which had been operated by Frank D. Wilkie since he built it in 1924. In August, Mrs. Eula Webber, who had operated the O.S.T. since she built it in 1947 leased it to Crim and Hartgrove of Dallas. The name was changed to the Paris and it was converted into an "art" theatre featuring foreign films. Downtown, the Rivoli, which had been leased from the Horwitz Estate and operated as a road show theatre for special productions, was converted into a legitimate theatre in October. It was closed at the end of the year, but negotiations are under way for it to reopen under new management for the presentation of stage plays. . . . Addie Addison, promotion man for United Artists, was in the city working out a gala opening for "The Children's Hour," in which local actress Karen Balkin has a prominent part.

JACKSONVILLE

Richard A. Smith, president of the General Drive-In Corp. of Boston, has announced construction plans for a new 1200-seat indoor Cinema at the Cutler Ridge Shopping Center south of Miami. . . . For several days in early February, local WOMPI members contributed most of their lunch hours to downtown charity solicitations on behalf of the March of Dimes. . . . The State, Eustis, formerly a unit of MGM Theatres, has been remodeled and reopened by Thomas V. Leonard. . . . The Delmar, Fort Meade, owned by Mr. and Mrs. John Lawson, was destroyed by fire of undetermined origin. The Lawsons, who operate the New, Palatka, recently closed a third theatre, the Martin, Wildwood. . . . The City of Jacksonville has become a leading competitor for the dollars spent on entertainment here. It owns the 50,000-seat Gator Bowl, the 4,000-seat outdoor baseball park, the 7,000-seat indoor Coliseum, and is rapidly completing a 3,000-seat downtown Municipal Auditorium which is equipped for stage and screen presentations. . . . The Roy Smith Co., local theatre supplier, is now a distributor for Norelco 35 and 70-mm. projectors and for seats of the American Desk Co. of Temple, Tex. . . . The Florida, Starke, formerly operated by Martin Theatres of Atlanta, is now being operated by Robert Barksdale of Starke, with Earl Turbyfill of this city doing the booking. . . . Bob Bowers, Jr., son of the Allied Artists manager, for Flordia, graduated with honors from Florida State University and moved to Houston with his wife to begin a business career with the Pfizer Co. . . . Monica Taylor, popular WOMPI at Universal, is engaged to marry Everett McCormick on June 23 in a formal church ceremony. . . . Fred Kent, local attorney and owner of the Kent Theatres, conferred here with his general manager, Thomas L. Hyde of Vero Beach, and approved final plans for the early construction of a new indoor house at Eau Gallie, a swiftly-growing municipality in south Florida. The theatre, which will be a de luxe 800-seater, has been tentatively

(Continued on page 16)

"How I Would Sell . . .

A VIEW FROM THE BRIDGE

Continental Drama Based On Hit Play Packs Real Wallop

This film production of "A VIEW FROM THE BRIDGE," the Arthur Miller stage success, has something in it for all audiences. Its basic appeal, of course, is to that group which appreciates the finer films; but the "action" fans will find plenty here that will more than fill their entertainment demands. With this thought in mind, the campaign set forth here tries to reach all these groups while holding the cost within reason.

SCREENINGS—First things first. With a picture of this kind, the most important advance activity is the screening. An early invitational screening was held far in advance of the playdate, to which prominent people were invited: opinion makers such as writers, columnists, radio and tv personalities. These people will be reminded of the picture at the time of its opening so that, through their various media, they can synchronize their publicity with the playdate. This first screening was covered by photographers, and the pictures broke during the following few days in the dailies. Following the VIP screening, another showing was set up. This time it was handled as a "sneak" preview. Several hundred more invitations were sent out. Among those invited were newspaper, radio and tv people not previously covered, in addition to college instructors and professors of literature, dramatics, sociology, etc. A third screening, this one in a private screening room, was arranged for the critics.

AT THE THEATRE—Naturally, a trailer was put on just as soon as the picture was booked. National Screen's trailer was not ready, so a special one was worked up and used

An Exclusive **SHOWMANALYSIS** Prepared by—

JOE FEULNER, Film Buyer and Advertising Publicity Director, H. & E. Balaban Corporation, Chicago

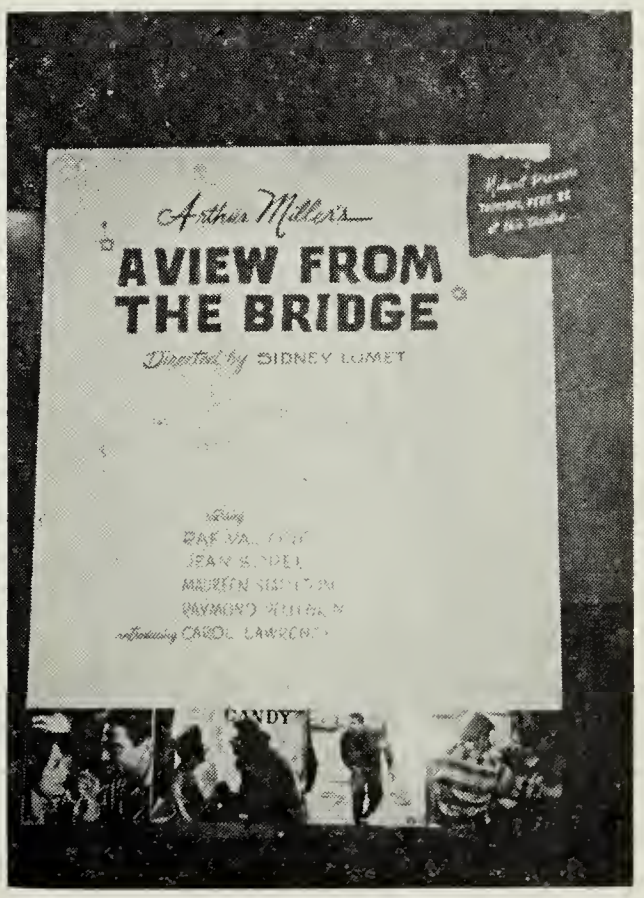


FEULNER

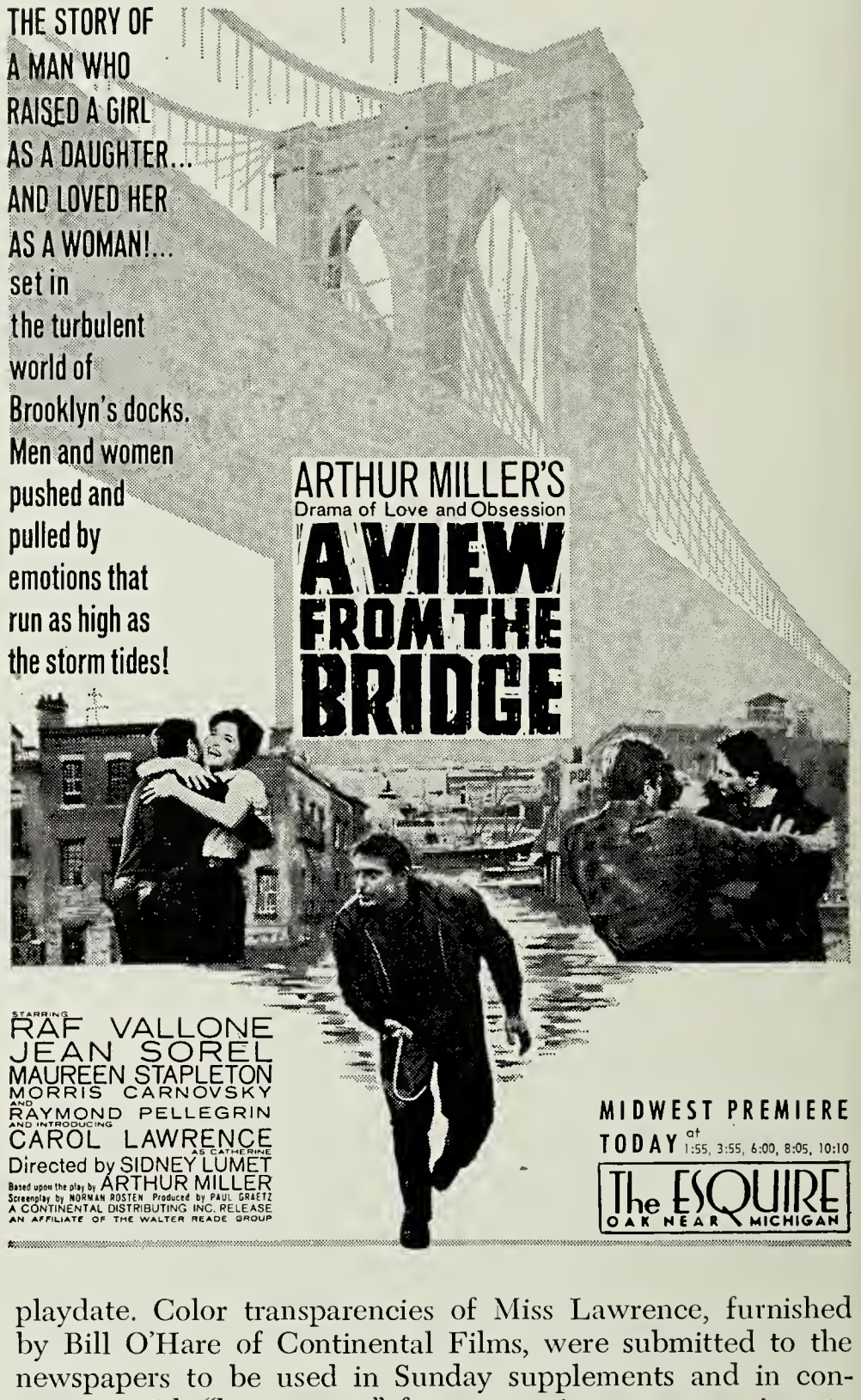
ABOUT THE AUTHOR • Born in Chicago, Joe Feulner entered show business as a part time usher at the old Stratford theatre there. His background covers management and exploitation for Warner theatres, independent operations, and his present long and happy affiliation. Among Feulner's many activities are included the buying and booking of films for three Chicago first-run art and semi-art situations. Joe and his wife are the proud parents of a son who recently graduated from Purdue University with a degree in electrical engineering.

LEFT, stars Raf Vallone and Carol Lawrence discuss a scene with playwright Arthur Miller in the shadow of the Brooklyn Bridge. Their names can be sold. RIGHT, an effective lobby display utilizing available paper and several stills from the release.









LEFT, the ad that drew huge crowds to the New York opening engagement of the film. Its appeal is primarily to sophisticated, discriminating theatregoers. RIGHT, the action sequences in which the film abounds can be stressed in an ad for general situations.

until we received the National Screen version. A custom-made display, consisting of "bridge" art work as a background and star stills in the foreground, was set up in the lobby, later to be moved to the outside showcase. Since our theatre is not located on a street with heavy foot traffic, we do not rely on "drop ins." We save the money that would normally go for a front display and use it in the newspapers. Naturally, a good front is an important part of the campaign for a main stem house. (I can just see the Brooklyn Bridge stretching along the length of the theatre front over the doors.)

THE BOOK—Tie-in was made with the publishers of the Bantam Book version of the play. Through the Bantam people, all stores in the Chicago area selling the book were supplied with window cards reading: *"Coming Feb. 22—ESQUIRE THEATRE—Arthur Miller's 'A VIEW FROM THE BRIDGE'—See the Movie . . . Read the Bantam Book."* Large posters with the same message were posted on the book distributors' trucks.

NEWSPAPER PUBLICITY—The single most important publicity element we had to work with here in Chicago was the fact that Carol Lawrence, co-star of the picture, is a local girl. Stills and advance stories were supplied to the papers in plenty of time to start breaking about two weeks before playdate. Color transparencies of Miss Lawrence, furnished by Bill O'Hare of Continental Films, were submitted to the newspapers to be used in Sunday supplements and in connection with "home town" feature stories to appear in roto sections. Other facets of the picture, its players, its author, and its locale, are covered in further story and photo submissions to the papers. Local columnists will be supplied with paragraphs, gossip items, and feature spots throughout.

INTERVIEWS—Since Carol Lawrence, our home town star, is currently busy in New York appearing on the stage in "Subways are for Sleeping," it looks like our plans to bring her here for a few days of interviews and radio-tv appearances will have to be shelved. The next best thing, telephone interviews, are being set up with all of the key newspaper writers. A special "in person" interview has been set up between Sam Lesner, Chicago Daily News film critic, and Miss Lawrence backstage at the St. James theatre in New York. Mr. Lesner is flying to New York for the week-end on Feb. 16—a few days before the picture's opening. Mr. O'Hare of Continental set up this meeting on the New York end.

NEIGHBORHOOD AND SUBURBAN PAPERS—Since the cost of advertising in all of these publications would be prohibitive, we're doing the next best thing. Publicity stories and scene mats are being submitted to these publications, with free passes for opening week enclosed for the editors.

ITALIAN ANGLE—Our story is about an Italian immigrant, his family, and his friends. We must not overlook this angle from a standpoint of publicity. The audience reached

through Italian newspaper and radio is not very large, but it is important in relation to the nominal amount of money it costs to reach these people. It should not be neglected. We scheduled an ad in the Italian-language newspaper for the opening weekend—and spot announcements on the Italian radio programs for opening day.

RADIO—Our budget for radio was not large. We had to allocate our money judiciously. Some went for F M and A M long-hair shows to reach the Arthur Miller fans. Some was spent on popular program stations to reach the mass of our audience, and some was set up for the more raucous stations in an effort to snag some of the "action" moviegoers. An important thing we kept in mind all during the campaign was the fact that we were not selling to the art audience alone. We knew we had a commercial picture that would appeal to any audience. And, since our funds for radio were limited, we concentrated all of our spots within a two day period—the day before and the day of opening.

NEWSPAPER ADS—Since our engagement is one of the first in the country, there remains some pioneering to be done in this department. The original ad campaign was admirably suited to the New York premiere. The ads stressed the powerful dramatic impact of the film in its art, and its copy was designed beautifully for the sophisticated New York moviegoer. These ads did an excellent job. The dual New York opening was a smash.

Variations of the original ads were used in our case, however—for a good reason. The changes were made to accent the "commercial" appeal somewhat stronger. Locale and action were stressed harder and the "symbolic" was subdued a bit. These changes were instigated by Bill O'Hare and his department. I'm in hearty accord with him that the changes will be of greater value for the film's openings from here on.

At this writing, we are still working on the opening ads and publicity. There will be more work done before our playdate. We have a great picture to work with, and I'm confident that we'll have a big opening and a long run.

This is quality dramatic entertainment from the pen of top playwright Arthur Miller and introducing a bright new star, Carol Lawrence. There's lots to sell.



ABOVE, Vallone in a dramatic highlight from the film; BELOW LEFT, an invitation to an advance screening for local opinion-makers, who are sure to boost the attraction; BELOW RIGHT, the Bantam Book of the play, which can be tied in to playdate for top returns.

You are cordially invited to attend
a preview screening of
one of the truly fine motion picture classics
of this or any other year

ARTHUR MILLER'S

"A VIEW FROM THE BRIDGE"

at the

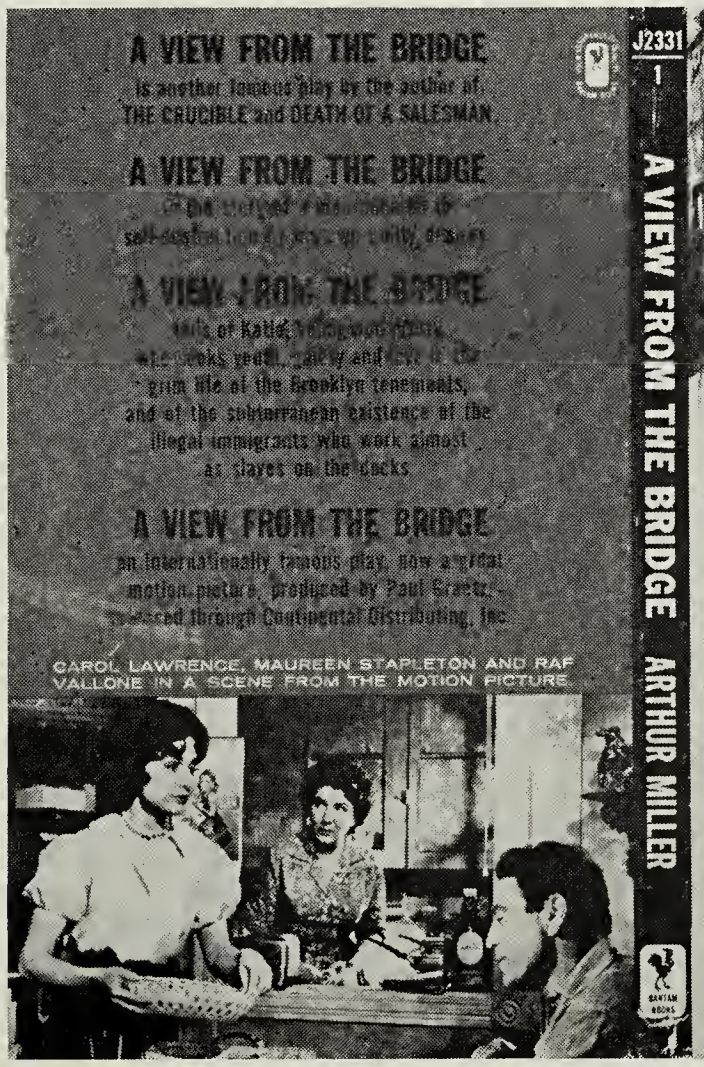
Esquire Theatre
58 East Oak Street

8:15 P.M. Wednesday, January 31st

"It is our sincere belief that this compelling drama of love and betrayal will win for its international cast, which includes Chicago's Carol Lawrence, critical acclaim the world over."

STAN LESERITZ, *Manager*

ADMIT TWO



JACKSONVILLE

(Continued from page 12)

named the Harbor. Also at the conference were architect Ellis Duncan and general contractor Guy Brewster, both from south Florida. . . . A. C. Saunders' three theatres—Al's Drive-In, Bonifay; Bonifay Theatre, Bonifay; and Rose Theatre, Hartford, Ala.—are now receiving film service from local exchanges, with bookings by Howard Schuessler of Atlanta. . . . Cecil Cohen has temporarily shuttered his local suburban Roxy. . . . T. E. Bell, who formerly operated the Washington Shores Drive-In, Orlando, is now at the indoor Victoria, New Smyrna Beach.

MIAMI, FLA., NEWS—Wally Becker, office manager Wometco Enterprises, main office, was recovering from surgery. . . . Harry Gabriel, manager, Town, and Mrs. Gabriel recently celebrated 40 years of wedded bliss. . . . Feb. 24 was set for the official opening of Wometco International's subsidiary, Caribbean Bottling Co., Ltd., franchised bottlers of Canada Dry, and Pepsi Cola in Nassau, Bahamas. In addition to Wometco president Mitchell Wolfson, film star Joan Crawford, director of Pepsi Cola, was expected to attend. . . . For the world premiere of "Lover Come Back" at Miami Beach's Beach, actor Tony Randall was the star attraction. In addition to appearances at three theatres, Randall participated in radio and television programs, sightseeing tours of the city, appearances in the Jordan-Marsh Department Store record department, as well as the Miss VIP Contest at the Montmarte pool. Press and other representatives were invited to meet Mr. and Mrs. Tony Randall at a buffet dinner and cocktail party at the Montmarte previous to the VIP contest. Following the premiere opening, the film opened at the Olympia, Gables, and Shores, in addition to the Beach, with Randall making stage appearances at each theatre the opening night.

NEW HAVEN

Elliott H. Kone, executive producer of Connecticut-based Group 9 Productions, anticipates an early sneak preview of his organization's second effort, described as science-fiction spoof, in a Hartford theatre. The film has completed principal photography in Philadelphia and New York. "Runaway," Group 9's first motion picture, is to go into national release shortly. Kone is also head of audio-visual aids department at Yale University New Haven. . . . Sperie P. Perakos, general manager of Perakos Theatre Associates, independent Connecticut circuit, has put into effect an immediate step-up in advertising stress on available and adjacent parking facilities for all Perakos four-wall situations in Connecticut. . . . Russell S. Hess, now of Reno, Nev., has sold the four-year shuttered Groton Theatre, Groton Conn., to Groton Associates Inc. for an undisclosed sum, the structure to be converted to office facilities. Hess closed the theatre in 1958 after 18 years of continuous operations. His father, the late D. Clyde Hess, had been in exhibition for 35 years, operating a theatre in Moosup, Conn. prior to his death in 1954. . . . Encouraged by initial response to newly-launched idea of 50-cents admission for all women patrons on Thursday nights at the Capitol, Willimantic, Conn., Stanley Warner has extended the plan to the Bristol, Bristol Conn. . . . The Ferguson-McQueeney-La Flamme interests have completed exterior remodeling and redecorating at the first-run Rivoli, Hartford, the activity including relocating the boxoffice from the inner lobby to sidewalk. Wooden doors with small windows have been replaced by all-glass openings.

NEW ORLEANS

Gulf States recently acquired the operation of the Do under-skyer from Do Drive-In Theatres, Inc., Mobile, Ala., along with the company's other two drive-ins, the Do Drive-In, Metairie, La., and the Car View Drive-In, Biloxi, Miss. . . . Mrs. Walter Guarino is home from the hospital recuperating from surgery. Her husband is manager of the Saenger. . . . Columbia's "Walk On The Wild Side," partly filmed here last year, was to have had its world premiere at the RKO Orpheum. It was sponsored by Le Petit Theatre di Vieux Carre, reportedly the oldest theatre group in the U.S. A reception for guests was to have been held in the courtyard, but censorship threats led to cancelling of the affair. . . . WOMPI held a spaghetti dinner at the home of member Mrs. Bernice Chauvin. . . . WOMPI members will serve as models in a planned "Out Of Style" show under supervision of social committee head Mrs. Blanche Gubler. . . . WOMPI members distributed the Heart Fund trailers presenting them to theatre managers in person. They have given assurance to the American Society of Louisiana that they will handle their trailers in the same manner. . . . At present the WOMPI are preparing envelopes for the Crippled Children's Easter Seal Campaign. . . . Mrs. Ross Smith has resumed operation of the Decatur, Miss., theatre following a brief closing due to her suffering an accident. . . . C. Clare Woods, United Theatre circuit general manager, was in Ruston, La., conferring with B. J. Dufour, manager, Dixie, regarding a series of art pictures to be shown there in conjunction with the drama department of Louisiana Polytechnic Institute located there. . . . United Theatres secretary Mrs. Beverly Blocker returned to take over during the absence of her successor Mrs. Evelyn Browning who underwent surgery. . . . Gulf States Theatres has resumed operation of the Joy, Shreveport, La. . . . Wedding bells rang out for Wayne Dufour and Phyllis Nash. Dufour is the son of Anne Dufour, UA booker and ex-film rowite Larry Dufour. . . . Shirley Bacques, UA staff, and her husband, Peter Bacques, Don Kay Enterprises shipper, are looking forward to a blessed event in June. . . . Mrs. Joe Williams, wife of the N.T.S. trailer shipping clerk, is home from the hospital recuperating from surgery. . . . Sympathy is extended to Mrs. Robert Charles Adams on the death of her husband. He had served Paramount Gulf Theatres for many years as buyer of concessions.

PHILADELPHIA

The branch office of Paramount Film Distributing Corporation has moved to 1603 Fox Building, 16th and Market Streets, Philadelphia. The telephone number is Locust 703672. . . . Decca Records, of which Universal Pictures is a subsidary, plans to move in with the film company at its 13th and Vine Street building. . . . Max Korr, is installing a $75,000-90-ton air conditioning unit in his Rialto, Allentown, Pa.

PORTLAND

Katherine Marshall, Music Box manager, is getting set for the premiere on March 14 of "West Side Story." Plans are to hold a benefit opening. A press showing was held attended by newspaper, television, and radio commentators, as well as exhibitors. . . . Two new legitimate houses, Actors Ring, seating 140, and Portland Players, seating 299, opened here. Opening show for the ART, headed by producer-director Mark Allen, KPOJ announcer, was "The Man Who Came to Dinner", with Allen in the lead. John Hillsbury, KPTV film director, opened with Moss Hart's "Light Up The Sky." Seats from old neighborhood houses were purchased and refinished for both houses. Allen's wife is Nancy Welch Allen of the Fine Arts and 21st Avenue Theatres.

ST. LOUIS

A new drive-in is being built in the St. Louis area. Mr. and Mrs. Herbert Hartstein, who previously owned the Skyline Drive-In, are building a 700 car theatre in Pagedale. To be named The Olympic, the theatre is slated to open about April 15. . . . WOMPIs enjoyed a successful Valentine membership tea with seven new members signing up. The new members are Ann Martz, AA; Marge Collins, AA; Carol Rogers, Universal; Sheila DeLoach, Columbia; Joan Schaffer, Arthur Enterprises; Eve Wassem, Fox; and Julia January, National Theatre Supply. . . . Al Leonard, Magna Corp., New York, was in town visiting William Gehring at 20th-Fox to publicize "Black Tights.". . . Publicist Irving Shiffrin is back in town. . . . Area exhibitors were again urged to join the fight against toll-tv at the February meeting of the Missouri-Illinois Theatre Owners. President Wes Bloomer said contributions were still coming in and urged any who had not yet joined do so immediately by sending their contributions to the MITO. . . . The 66 and Broadway Drive-Ins have joined the North in full-time operation and will begin Feb. 28 with "Flower Drum Song" and "Loss of Innocence.". . . The "Tender is The Night" style show for the benefit of the St. Louis Symphony Society was such a success that the room was too crowded to permit the models to walk between the tables. . . . The 48-year-old Lindell is being razed. Its owners, Arthur Enterprises, Inc., announced plans are being considered to utilize the site for a motel. The immediate use for the tract will be as a parking lot . . . "West Side Story" will have its St. Louis premiere at Loew's Mid-City March 1. Mail orders for seats are now being accepted from individuals, groups, and theatre parties. . . . One of the last of the movie pioneers in St. Louis, Mrs. Gertrude Wehrenberg, will celebrate her 80th birthday Feb. 28. The story of the Wehrenberg Circuit's growth from an empty bakery shop to one of St. Louis' most respected chains was told on the front page of the Post-Dispatch in a feature story by Dickson Terry.

SALT LAKE CITY

A special preview of "West Side Story" arranged by the Junior League and the Sugarhouse Chamber of Commerce preceded a roadshow engagement of the UA film at the South Easton March 21, when this theatre joins two other local theatres, the Villa and Centre, in reserved seat policy of showings. . . . A new film production starring the Salt Lake Mormon Tabernacle Choir was unveiled at the Uptown in a premiere probably unique in the movie world in that nearly every member of the picture's large cast was present in the audience. The film, called "Songs At Evening," is to be shown world wide and was produced under the direction of the U.S. Information Service. . . . The Centre will present "El Cid" following "The King Of Kings" on Feb. 28. . . . Heavy fog last week caused the postponement of several scheduled openings at local theatres, "The Roman Spring Of Mrs. Stone" at the Uptown and "The Singer, Not The Song" at the Southeast.

(Continued on page 18)

BABES IN TOYLAND (BV)

Radio City, New York ($163,100)	4	wk	116%
State, Omaha ($5,200)	5	"	98%
Paramount, Seattle ($12,300)	4	"	74%
Stanton, Philadelphia ($13,400)	6	"	109%
Madison, Detroit ($16,000)	5	"	110%
State-Lake, Chicago ($25,000)	5	"	91%
Metropolitan, Boston ($11,600)	3	"	162%
Loew's, St. Louis ($13,000)	4	"	138%
Fox, San Francisco ($12,300)	4	"	119%
Ohio, Louisville (No Ave.)	6	"Ave.	$6,900

BACHELOR FLAT (20TH-FOX)

Forum, New York ($19,700)	3	"	71%
Paramount, Boston ($16,800)	1	"	80%
Fifth Avenue, Seattle ($7,900)	2	"	84%
Omaha, Omaha ($7,700)	1	"	109%
Fox, St. Louis ($14,300)	3	"	97%
Viking, Philadelphia ($7,000)	2	"	123%
Fox, Detroit ($12,600)	1	"	77%
State-Lake, Chicago ($25,000)	2	"	72%
Fox, San Francisco ($12,300)	1	"	67%
United Artists, Louisville ($9,000)	2	"	101%

BACHELOR IN PARADISE (MGM)

Capitol, New York ($45,900)	5	"	70%
Goldman, Philadelphia ($12,800)	3	"	101%
Adams, Detroit ($9,800)	7	"	87%
State, Omaha ($5,200)	3	"	128%
Music Hall, Seattle ($7,100)	3	"	109%
Woods, Chicago ($25,100)	7	"	79%
Warfield, San Francisco ($10,000)	3	"	109%
Ohio, Louisville (No Ave)	3	"Ave.	$7,000
Loew's, St. Louis ($13,000)	4	"	127%
Music Box, Seattle ($5,700)	2	"	72%
Orpheum, Boston ($12,400)	3	"	103%

BLUE HAWAII (PAR.)

Michigan, Detroit ($20,300)	3	"	86%
St. Francis, San Francisco ($12,200)	4	"	114%
Fox, Philadelphia ($14,800)	3	"	74%
Paramount, Seattle ($12,300)	4	"	71%
St. Louis, St. Louis ($12,500)	2	"	94%
Kentucky, Louisville ($7,600)	3	"	112%
Metropolitan, Boston ($11,600)	4	"	121%

BREAKFAST AT TIFFANY'S (PAR.)

Capri, Boston ($8,100)	10	"	190%
Radio City, New York ($163,100)	5	"	98%
Coliseum, Seattle ($8,600)	2	"	95%
Madison, Detroit ($16,000)	9	"	99%
Ohio, Louisville (No Ave.)	2	"Ave.	$7,000
Esquire, Chicago ($13,500)	10	"	102%
Fox, St. Louis ($14,300)	4	"	112%
Omaha, Omaha ($7,700)	3	"	98%
Alexandria, San Francisco ($12,500)	6	"	111%
Paramount, Seattle ($12,300)	2	"	67%
Arcadia, Philadelphia ($13,200)	10	"	103%

COLOSSUS OF RHODES (MGM)

Warfield, San Francisco ($10,000)	1	"	100%
Music Hall, Seattle ($7,100)	2	"	83%
Adams, Detroit ($9,800)	3	"	111%

COMANCHEROS (20TH-FOX)

Paramount, New York ($32,700)	7	"	89%
Stanton, Philadelphia ($13,400)	5	"	93%
Fox, Detroit ($12,600)	3	"	119%
Oriental, Chicago ($27,000)	5	"	71%
Fox, San Francisco ($12,300)	3	"	100%
Memorial, Boston ($17,900)	4	"	73%
Fox, St. Louis ($14,300)	2	"	91%
Orpheum, Omaha ($8,700)	2	"	88%
Fifth Avenue, Seattle ($7,900)	4	"	97%
United Artists, Louisville ($9,000)	2	"	112%

EL CID (AA)

Warner, New York ($21,900)	9	"	170%
Astor, Boston ($10,500)	8	"	164%
Cine-Stage, Chicago (No Ave.)	8	"Ave.	$17,500
Music Hall, Detroit ($18,400)	8	"	92%
Goldman, Philadelphia ($12,800)	8	"	112%
Alexandria, San Francisco ($12,500)	8	"	119%

ERRAND BOY (PAR)

Paramount, Boston ($16,800)	3	"	86%
Michigan, Detroit ($20,300)	2	"	68%
St. Louis, St. Louis ($12,500)	3	"	84%
Kentucky, Louisville ($7,600)	2	"	73%
Chicago, Chicago ($28,100)	4	"	96%
Paramount, San Francisco ($15,200)	2	"	119%
Omaha, Omaha ($7,700)	3	"	91%

FLOWER DRUM SONG (U-I)

Radio City, New York ($163,100)	5	"	92%
Memorial, Boston ($17,900)	8	"	101%
Michigan, Detroit ($20,300)	7	"	102%
Ambassador, St. Louis ($10,700)	5	"	127%
Kentucky, Louisville ($7,600)	6	"	92%
Music Hall, Seattle ($7,100)	7	"	112%
Chicago, Chicago ($28,100)	8	"	111%
Stanley, Philadelphia ($18,700)	8	"	86%
Golden Gate, San Francisco ($19,700)	7	"	95%
Orpheum, Omaha ($8,700)	3	"	104%

GEORGE RAFT STORY (AA)

United Artists, Chicago ($20,800)	4	"	100%
Palms, Detroit ($24,800)	1	"	61%
Paramount, Boston ($16,800)	1	"	91%
Coliseum, Seattle ($8,600)	1	"	66%
Golden Gate, San Francisco ($19,700)	1	"	61%
Admiral-Chief-Skyvue, Omaha (No. Ave.)	1	"Ave.	$6,500

HAPPY THIEVES (UA)

Woods, Chicago ($25,100)	3	"	60%
Orpheum, Boston ($12,400)	1	"	90%
Loew's Midcity, St. Louis ($11,300)	1	"	60%

HEY LET'S TWIST (PAR.)

Paramount, San Francisco ($15,200)	1	"	62%
Adams, Detroit ($9,800)	1	"	122%
Paramount, Seattle ($12,300)	1	"	60%
Omaha, Omaha ($7,700)	1	"	79%

INNOCENTS (20TH-FOX)

Pageant, St. Louis ($4,100)	5	"	91%
Criterion, New York ($27,300)	5	"	80%
Trans-Lux, Philadelphia ($7,000)	4	"	100%
Woods, Chicago ($25,100)	3	"	71%
Mary Anderson, Louisville ($6,100)	1	"	106%
United Artists, Detroit ($19,700)	4	"	60%
Paramount, Boston ($16,800)	1	"	90%
Paramount, San Francisco ($15,200)	3	"	79%

JUDGMENT AT NUREMBERG (UA)

Palace, New York ($22,500)	8	"	183%

KING OF KINGS (MGM)

Loew's State, New York (No Ave.)	18	"Ave.	$33,400
Boyd, Philadelphia ($21,700)	16	"	73%
United Artists, Detroit ($19,700)	11	"	68%
Saxon, Boston ($18,900)	16	"	84%
Todd, Chicago ($28,000)	17	"	68%
Coronet, San Francisco ($22,500)	15	"	70%
Blue Mouse, Seattle ($10,600)	8	"	86%
Esquire, St. Louis ($12,500)	8	"	136%
State, Omaha ($5,200)	2	"	127%
Brown, Louisville ($8,700)	3	"	91%

LIGHT IN THE PIAZZA (MGM)

Victoria, New York ($19,000)	1	"	121%
Stagedoor, San Francisco ($5,000)	2	"	190%
Adams, Detroit ($9,800)	1	"	102%
Woods, Chicago ($25,100)	2	"	92%

LOSS OF INNOCENCE (COL.)

Esquire, Chicago ($13,500)	4	"	60%
Trans-Lux, Philadelphia ($7,000)	3	"	61%
Pageant, St. Louis ($4,100)	2	"	69%
Music Box, Seattle ($5,700)	1	"	60%
Omaha, Omaha ($7,700)	1	"	67%

LOVER COME BACK (U-I)

Radio City, New York ($163,100)	1	"	107%

MADISON AVENUE (20TH-FOX)

Viking, Philadelphia ($7,000)	1	"	114%
Orpheum, Omaha ($8,700)	1	"	72%
Mary Anderson, Louisville ($6,100)	1	"	83%

MAJORITY OF ONE (WB)

Radio City, New York ($163,100)	4	"	85%
Capri, Boston ($8,100)	2	"	216%
United Artists, Chicago ($20,800)	2	"	85%
Music Hall, Seattle ($7,100)	1	"	126%

MYSTERIOUS ISLAND (COL)

Pilgrim, Boston ($9,500)	2	"	99%
Paramount, San Francisco ($15,200)	2	"	91%
Palms, Detroit ($24,800)	2	"	67%
Coliseum, Seattle ($8,600)	2	"	93%
Roosevelt, Chicago ($21,000)	2	"	92%
St. Louis St. Louis ($12,500)	2	"	60%
Orpheum, Omaha ($8,700)	1	"	87%

ONE, TWO, THREE (UA)

Astor, New York ($25,900)	8	"	112%
Fine Arts, New York ($9,900)	8	"	164%
Randolph, Philadelphia ($13,000)	8	"	91%
Beacon Hill, Boston ($8,300)	8	"	167%
Esquire, San Francisco (No Ave.)	7	"Ave.	$9,600
United Artists, Chicago ($20,800)	6	"	91%
Mercury, Detroit ($14,300)	6	"	89%
Music Box, Seattle ($5,700)	3	"	99%
Loew's, St. Louis ($13,000)	3	"	90%
Ohio, Louisville (No Ave.)	2	"Ave.	$8,500

PIT AND THE PENDULUM (A.I.P.)

Admiral-Chief-Skyvue, Omaha (No Ave.)	2	" Ave.	$13,500
Roosevelt, Chicago ($21,000)	4	"	137%
Palace, New York ($22,500)	4	"	100%
Fox, St. Louis ($14,300)	2	"	118%
Palms, Detroit ($24,800)	3	"	79%
Stanton, Philadelphia ($13,400)	3	"	98%
Paramount, Boston ($16,800)	1	"	114%
Mary Anderson, Louisville ($6,100)	2	"	107%

POCKETFUL OF MIRACLES (UA)

Loew's Midcity, St. Louis ($11,300)	3	"	114%
Victoria, New York ($19,000)	6	"	97%
Fox, Philadelphia ($14,800)	7	"	89%
Orpheum, Boston ($12,400)	3	"	121%
Warfield, San Francisco ($10,000)	4	"	108%
Grand Circus, Detroit ($13,000)	6	"	116%
Fifth Ave, Seattle ($7,900)	3	"	81%
Oriental, Chicago ($27,000)	6	"	75%
Brown, Louisville ($8,700)	3	"	104%
Admiral-Chief-Skyvue, Omaha (No Ave.)	2	"Ave	$7,300

ROMAN SPRING OF MRS. STONE (WB)

Capitol, New York ($45,900)	6	"	64%
Viking, Philadelphia ($7,000)	4	"	114%
St. Francis, San Francisco ($12 200)	3	"	90%
Mary Anderson, Louisville ($6,100)	3	"	105%
Capri, Boston ($8,100)	6	"	117%
Music Box, Seattle ($5,700)	3	"	100%
Roosevelt, Chicago ($21,000)	3	"	79%
Madison, Detroit ($16,000)	3	"	64%
Ambassador, St. Louis ($10,700)	2	"	126%
Omaha, Omaha ($7,700)	1	"	91%

SAIL A CROOKED SHIP (COL.)

Pilgrim, Boston ($9,500)	3	"	109%
Palms, Detroit ($24,800)	2	"	63%
Roosevelt, Chicago ($21,000)	3	"	85%
Fifth Avenue, Seattle ($7,900)	2	"	85%
Paramount, San Francisco ($15,200)	1	"	102%
Stanton, Philadelphia ($13,400)	2	"	94%
Criterion, New York ($27,300)	2	"	62%
United Artists, Louisville ($9,000)	1	"	79%
Orpheum, Omaha ($8,700)	1	"	83%

SECOND TIME AROUND (20TH-FOX)

Fox, St. Louis ($14,300)	4	"	93%
Paramount, New York ($32,700)	4	"	82%
Metropolitan, Boston ($11,600)	2	"	87%

THE

Tip-off

ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

Fox, Detroit ($12,600)	1	"	229%
Coliseum, Seattle ($8,600)	2	"	92%
United Artists, Louisville ($9,000)	3	"	131%
Fox, San Francisco ($12,300)	2	"	77%
Roosevelt, Chicago ($21,000)	3	"	85%

SERGEANTS 3 (UA)

Capitol, New York ($45,900)	1	"	207%
Fox, Philadelphia ($14,800)	1	"	304%
Orpheum, Boston ($12,400)	1	"	210%
Warfield, San Francisco ($10,000)	1	"	280%
Palms, Detroit ($24,800)	1	"	98%
State-Lake, Chicago ($25,000)	1	"	228%

SUMMER AND SMOKE (PAR.)

Sutton, New York ($9,200)	9	"	120%
De Mille, New York ($22,800)	9	"	98%
Esquire, Chicago ($13,500)	6	"	72%
Arcadia, Philadelphia ($13,200)	7	"	71%
Grand Circus, Detroit ($13,000)	1	"	116%

TENDER IS THE NIGHT (20TH-FOX)

Paramount, New York ($32,700)	4	"	91%
Metropolitan, Boston ($11,600)	3	"	100%
St. Francis, San Francisco ($12,200)	3	"	76%
Mercury, Detroit ($14,300)	2	"	97%
Fifth Avenue, Seattle ($7,900)	1	"	101%
Oriental, Chicago ($27,000)	2	"	79%
Orpheum, Omaha ($8,700)	1	"	98%

TOO LATE BLUES (PAR.)

Pilgrim, Boston ($9,500)	1	"	68%
Palms, Detroit ($24,800)	1	"	65%

TWIST AROUND THE CLOCK (COL.)

Pilgrim, Boston ($9,500)	1	"	210%
St. Francis, San Francisco ($12,200)	1	"	99%
Fox, Detroit ($12,600)	2	"	102%
Coliseum, Seattle ($8,600)	1	"	117%
Admiral-Chief-Skyvue, Omaha (No Ave.)	1	"Ave.	$8,000
United Artists, Louisville ($9,000)	1	"	132%

VIEW FROM THE BRIDGE (CONT.)

Sutton, New York ($9,200)	3	"	214%
DeMille, New York ($22,800)	3	"	121%
Trans-Lux, Philadelphia ($7,000)	2	"	100%
Kenmore, Boston ($5,600)	1	"	99%

WEST SIDE STORY (UA)

Rivoli, New York ($24,800)	17	"	212%
Midtown, Philadelphia ($10,400)	14	"	181%
Gary, Boston ($10,900)	15	"	257%
United Artists, San Fran. ($13,500)	9	"	164%

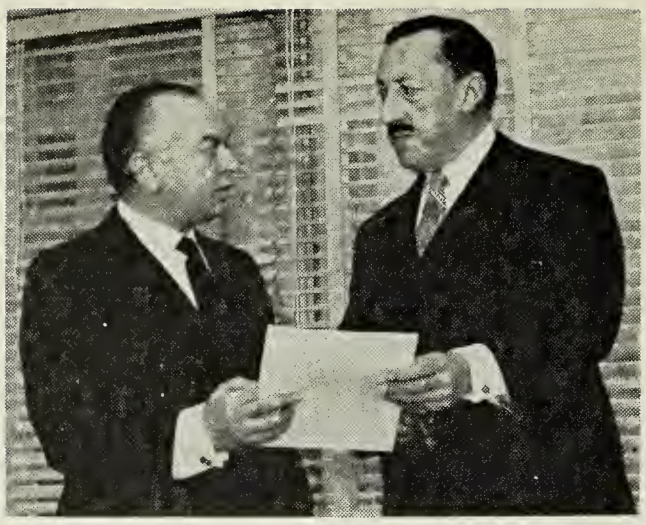
WONDERS OF ALADDIN (MGM)

Loew's Midcity, St. Louis ($11,300)	2	"	71%
Music Box, Seattle ($5,700)	1	"	98%
Adams, Detroit ($9,800)	1	"	87%
Orpheum, Boston ($12,400)	1	"	60%
Forum, New York ($19,700)	3	"	81%
Warfield, San Francisco ($10,000)	1	"	85%
State, Omaha ($5,200)	1	"	79%

(Continued from page 16)

SAN ANTONIO

Jack Chalman, publicity director for the local Interstate Theatres, has been sent to the home office of the circuit in Dallas on temporary duty. . . . Bob Wolfe and Jerry Wilder, of Radio station KBER here, have signed to edit the taped intermission music and commentary for 18 local drive-in theatres. They were selected for the task on the basis conducted by the theatre chain to determine the most popular country and western disc jockeys in the San Antonio metropolitan area. . . . Samuel Bronston's production of "King of Kings" will open a road show engagement at the Broadway on March 2. . . . Veteran movie director Henry King was a San Antonio visitor in advance of his latest picture, 20th-Fox's "Tender Is the Night." . . . The Old Star, Rising Star, Tex., which has been closed for five years, has been reopened by George Willcoxon and Vernon Baird. Improvements on the theatre included a new wide screen, and new lenses for showing CinemaScope features have been ordered. Interior walls were redecorated, better seats installed, and the roof repaired. . . . Ed Cernosek, National Theatre Supply, Dallas, was supervising an installation in the Palace, Ballinger, Tex., which was damaged by a recent fire. . . . Jack Scales, one of the owners of the Texas, Ballinger, Tex., which was damaged by fire recently in the estimated amount of $60,000, said the estate probably would rebuild if the walls, which were cracked by the fire, were not condemned by the fire marshall. The fire demolished the auditorium, leaving only twisted metal skeletons of the seating. . . . J. Goldstein, publicity executive from New York, was in to help map plans with Tommy E. Powers, city manager of Cinema Arts Theatres, for the gala premiere of "El Cid" at the Woodlawn. . . . With renovations completed at the Alameda, work has been started on the Nacional, and work will be started shortly thereafter on the Guadalupe. The three Spanish language theatres were previously operated by the Zaragoza Amusement Co., headed by Mrs. Lula V. Lucchese, and were sold by her recently to the Jack Cane Corp., New York. . . . Frank Aguirre, snack bar manager, Del Norte Drive-In, El Paso, Tex., was recently married to Rachel Lopez. . . . The old Palace, Ballinger, Tex., has been reopened temporarily to replace the Texas which was recently destroyed by a fire. Lewis Brown is the manager of the theatres, operated by Jack Scales. . . . Harry Gaines, formerly manager, State, Denison, Tex., for Trans-Texas Theatres, has moved to El Paso, Tex., where he will be Cinerama group sales and public relations representative for the Capri. . . . Carl Benefiel, owner, Victory, Amarillo, Tex., assisted by sound engineer Brown Wilson installed another pair of pedestals beneath the projectors and did general rewiring for the equipment in the booth. . . . Paul Hogervorst, former projectionist at the Trail Drive-In, operated by Richard Rollain at El Paso, Tex., has accepted a full time position with KROD-TV, El Paso. . . . Dorothy Matson, who managed her mother's theatres in Madisonville, Tex., for many years, died at a hospital in Marlin, Tex., after an illness of nine months. . . . A new country and western music talent show is being held at the Grand, Ennis, Tex., each Saturday night. Billed as the "Ellis County Jubilee," the show is promoted by Sid McKenzie and B. Z. Cumbie under auspices of the Ennis Chamber of Commerce and features talent from north and central Texas, with the proceedings aired on KAND, Corsicana, Tex. . . . Burglars looted the Circle Drive-In, Lubbock, Tex., causing damage estimated at $150 and taking equipment and cash valued at more than $150. . . . Trial of three theatre employees at Abilene, Tex., charged with participation in the exhibition of an allegedly obscene movie, will probably await the results of an appeal taken by the drive-in owner who was convicted, according to Mrs. Beverly Tarpley, their attorney. Mrs. Tarpley, who is also attorney for the convicted owner, Mrs. Katherine Jacob, has prepared an appeal from the Municipal Court's conviction of Mrs. Jacob to the County Court of Law. She did not anticipate the court would act on her appeal until March. Mrs. Jacob was arrested and charged under the Abilene censor ordinance showing what was termed an obscene movie, "Not Tonight, Henry." At her first trial in Municipal Court the jury deadlocked. On her second trial she was convicted by a jury of six and a fine set at $100, half the maximum possible. The film print was confiscated at the time of the arrest on Dec. 3 and has remained in the police vault since. Charged with Mrs. Jacob and awaiting trial are her manager, Duane Gates; the projectionist, S. L. Starr; and the cashier, Nina Braddock. . . . Clarence H. Moss has succeeded Jack S. Chalman as advertising-publicity director for the local Interstate Theatres. Chalman has been promoted to a position at the home office of the circuit in Dallas. Moss was previously in the circuit's advertising and promotion office here as well as manager of circuit's operations here. . . . Movie star Ronald Reagan is scheduled to address the San Antonio Chamber of Commerce at a noon luncheon meeting this week on "The Price of Freedom."



Samuel Bronston, producer of "El Cid," released in the U.S. by Allied Artists, received thanks from Fernando Berckemeyer, Peruvian Ambassador to the U.S., for his offer of aid to the victims of the disastrous avalanche which took the lives of over 3,000 Peruvian villagers. Bronston has earmarked the box-office proceeds of one performance in each of the 11 North American engagements of the film to aid survivors of the catastrophe.

SEATTLE

A premiere showing of "West Side Story" at the Music Box benefited the Children's leukemia wing at the City of Hope National Medical Center. The showing was sponsored by the Seattle Chapter. Russ Tamblyn, who plays a lead in the movie, was to make a personal appearance for the occasion.

Variety Club held their annual dinner-dance and inaugural ball at the Fort Lawton Officers' Club. The newly installed officers are chief barker, M. W. (Bud) Saffle; first assistant chief barker, Frank Christie; second assistant chief barker, Homer Schmitt; property master, Norris Hunt; dough guy, C. B. Gustafson; canvasmen Bob Murry, Bob Parnell, Fred Danz, Mike Powers, Dick Rockey, Paul Smith, and Zollie Volchok. . . . Kenny Lloyd, 20th-Fox drive leader, was in the city from Salt Lake and held a sales meeting with branch manager Mike Powers. Also attending the meeting was Carl Hansaker, eastern Washington salesman. . . . Barney Rose, Universal western regional manager from San Francisco, held a sales meeting here and then went down to Portland, accompanied by branch manager James B. Mooney. . . . Don Conley, Buena Vista district manager, was up from Los Angeles. . . . Al Donahue, operator from Great Falls, Mont., was on the Row and reports that he and his partner have already opened their drive-ins.

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Theatre Installations and Maintenance

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



FEBRUARY 28, 1962 SECTION TWO VOL. 67, NO. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film introduces new star

6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles

6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English

6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue

6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles

6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English

6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer

EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain

6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm

6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler

6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama

6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May 6104 **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn
Mar. 6203 **HITLER**—Richard Basehart, Marla Emo
Mar. 6205 **REPRIEVE**—Ben Gazzara, Vincent Price, Rod Steiger
Apr. **BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
May **CONFESSIONS OF AN OPIUM EATER**—Vincent Price, Linda Ho

COMING

BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
HANDS OF A STRANGER—Paul Lukather, Joan Harvey, James Stapleton

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue

606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English

GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue

601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England

604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English

613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program

611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines

607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry

609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama

PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English

TO BE REVIEWED

BLACK DEER—Herb Evers, Virginia Leith
BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
PREMATURE BURIAL—(C; Panavision)—Ray Milland, Hazel Court
STAR CREATURES—Bob Ball, Frankie Ray
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The	C	For.
•Adventure Of A Young Man		Fox
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par.
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Arms And The Man		For.
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The		Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bimbo The Great	B	WB
Bird Man Of Alcatraz, The		UA
•Black Door		A-I
•Black Gold		WB
Black Tights		For.
Blast Of Silence	A3	U-I
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Born Yesterday—RE	B	Col.
Boy Who Caught A Crook	A1	UA
•Boy's Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
Brushfire	A2	Par.
Buffalo Gun		Misc.
•Burn Witch, Burn		A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
Call Me Genius		For.
Canadians, The	A2	Fox
•Cape Fear		U-I
Career Girls On A Naked Holiday		Misc.
•Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
Days Of Thrills And Laughter	A1	Fox
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Dr. No		UA
Dondi	A1	AA
•Don't Knock The Twist		Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain		Par.
Everything's Ducky	A1	Col.
•Experiment In Terror		Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger se has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

531 **BORN YESTERDAY**—C-103m.—Judy Holliday, Broderick Crawford—4797 (3-8-61)—Highly entertaining adult comedy reissue—Reissue

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

527 **PASSPORT TO CHINA**—MD-75m.—Richard Basehart, Alan Gifford—4797 (3-8-61)—For the lower half

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

532R **SOLID GOLD CADILLAC, THE**—C-99m.—Judy Holliday, Paul Douglas—4797 (3-8-61)—High rating comedy reissue—Reissue

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made

THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE (It Happened To Jane)**—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Mar. **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire

Apr. **FIVE FINGER EXERCISE**—Rosalind Russell, Jack Hawkins, Maximilian Schell

Apr. **HELLIONS**—Richard Todd, Anne Aubrey

Apr. **EXPERIMENT IN TERROR**—Glenn Ford, Lee Remick

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse

Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made

Jan. **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney

Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano

BELLE SOMMERS—David Janssen, Polly Bergen

BEST OF ENEMIES, THE—David Niven, Michael Wilding

BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh

CASH ON DEMAND—Peter Cushing, Andre Morell

CONGO VIVO—Jean Sebastian, Bachir Toure

DON'T KNOCK THE TWIST—Chubby Checker, Mari Blanchard

FURY OF THE BARBARIANS—(C)—Edmund Purdom

INTERNS, THE—Suzy Parker, Cliff Robertson

GOLD INSIDE, THE—Peter Cushing, Andre Morell

JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak

JOSEPH DESA—Maximilian Schell, Ricardo Montalban

LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn

MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle

PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi

PLAY IT COOLER—Anthony Newley, Anne Aubrey

REACH FOR GLORY—Harry Andrews, Kay Walsh

REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris

SAFE AT HOME—Roger Maris, Micky Mantle, William Frawley, Patricia Barry

THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field

13 WEST STREET—Alan Ladd, Dolores Dorn

WAR LOVER, THE—Steve McQueen, Shirley Anne Field

WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic

207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
115 **SECRET PARTNER, THE**—MD-91m.—Stewart Granger, Haya Haraeet—4797 (3-8-61)—Good mystery—English
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **WORLD IN MY POCKET**—Rod Steiger, Nadja Tiller
Mar. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Mar. **SWEET BIRD OF YOUTH**—(CS; MC)—Paul Newman, Geraldine Page
Apr. **HORIZONTAL LIEUTENANT, THE**—(CS; MC)—Jim Hutton, Paula Prentiss
Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett

COMING

BOYS' NIGHT OUT—(CS; MC)—Kim Novak, Tony Randall, James Garner
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—Doris Day, Stephen Boyd
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIDE THE HIGH COUNTRY—Randolph Scott, Joel McCrea, Mariette Hartley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—Rod Taylor
SWORDSMAN OF SIENA—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing. lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6111 Mar. **FOREVER MY LOVE**—Karl Bohm, Roomy Schneider
May **HELL IS FOR HEROES**—Babby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
May **HATARI**—(TC)—John Wayne, Red Buttons

COMING

COUNTERFEIT TRAITOR—(TC)—William Holden, Lili Palmer
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
MAN WHO SHOT LIBERTY VALANCE, THE—James Stewart, John Wayne, Vera Miles
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off people
217 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue

F

Fabulous World Of Jules Verne	A1	WB
Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
•Fiercest Heart, The	A2	Fox
Five Day Lover	C	For.
•Five Finger Exercise		Col.
•Five Golden Hours	A3	UA
•Five Miles To Mignight		UA
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream		UA
Follow That Horse		For.
Force Of Impulse		Misc.
•Forever My Love	A1	Par.
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
•Gold Inside, The		Col.
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
•Hand Of Death	A2	Fox
•Hands Of A Stranger		AA
Happy Thieves, The	A3	UA
•Hatari		Par.
•Hell Is For Heroes	A2	Par.
•Hellions	A2	Col.
Hey, Let's Twist	A1	Par.
Hideous Sun Demon, The		Misc.
Hippadrome		For.
•Hitler		AA
Home Is The Hero	A2	For.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•Incident In An Alley		U-I
•I Like Money		Fox
•Information Received		U-I
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox

J

•Jason And The Golden Fleece		Col.
•Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet		A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	Par.
La Dolce Vita	SP	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The		UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
League Of Gentlemen, The	A3	For.
Leda	B	For.
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lonely Are The Brave		U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword	A2	UA
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col.
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Mighty Crusaders, The	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

Ole Rex	A1	U-I
On The Double	A1	Par.
One-Eyed Jacks	A3	Par.
One Plus One	A3	Misc.
Only Two Can Play		For.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Operation Eichmann	A3	AA
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
143 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Jan. **PURPLE HILLS**—(C)—Gene Nelson, Joanna Barnes
Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Mar. **SATAN NEVER SLEEPS**—(CS; DC)—William Holden, France Nuyen, Clifton Webb
Mar. **WOMAN HUNT**—Steven Peck, Lisa Lu

COMING

ADVENTURES OF A YOUNG MAN—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
CABINET OF CALIGARI—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—Jackie Gleason
HAND OF DEATH—(CS)—John Agar, Paula Raymond
I LIKE MONEY—(CS; DC)—Peter Sellers, Nadia Gray
INSPECTOR, THE—(CS; DC)—Stephen Boyd, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS; DC)—William Holden, Richard Todd, Peter Lawford
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOUTS TO RAMA—(CS; DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
STATE FAIR—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
20,000 **EYES**—Gene Nelson, Merry Anders, James Brown

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caraian
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Lou s Jordon, Sylvia Simms
Feb. **DEADLY DUO**—Craig Hill, Marcia Henderson (6212)
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Apr. **JESSICA**—Maurice Chevalier, Angie Dickinson
Apr. **MAGIC SWORD**—(C)—Basil Rathbone, Estelle Winwood

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
FOLLOW THAT DREAM—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch
GERONIMO—(TC)—Chuck Connors
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Baron, Molly McCarthy—4810 (4-19-61)—Better program entry
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
DAY THE EARTH CAUGHT FIRE, THE—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murply, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English
6111 **WINGS OF CHANCE**—MD-76m.—(EC)—Jim Brown, Frances Rafferty—4798 (3-8-61)—Okay programmer

COMING

CAPE FEAR—Gregory Peck, Polly Bergen
CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
INCIDENT IN AN ALLEY—Chris Warfield, Erin O'Donnell
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
NIGHT CREATURES—Peter Cushing, Yvonne Romain—(C)—English
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—(C)—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
015 **PARRISH**—D-140m.—(TC)—Troy Donahue, Claudette Colbert—4798 (3-8-61)—Interesting drama, particularly for the gals
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
003 **SINS OF RACHEL CADE, THE**—D-123m.—(TC)—Angie Dickinson, Peter Finch—4798 (3-8-61)—Highly interesting drama with "Congo" background
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

162 **Apr.** **ROME ADVENTURE**—(TC)—Troy Donahue, Suzanne Pleshette
158 **June** **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
Parrish	B	WB
Passport To China	A1	Col.
•Password Is Courage, The		MGM
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Portrait Of A Mobster	B	WB
Posse From Hell	A2	U-I
•Postman's Knock		MGM
•Premature Burial		A-I
Primitive Paradise		Misc.
Prisoner Of The Iron Mask		A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
•Purple Hills	A1	Fox
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country		MGM
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
•Rome Adventure		WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
•Safe At Home		Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Samar	A2	WB
Sand Castle, The	A1	Misc.
•Satan Never Sleeps		Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Partner, The	A2	MGM
Secret Ways, The	A2	U-I
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Sin Of Rachel Cade, The	A3	WB
Singer Not The Song, The	A3	WB
•Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Solid Gold Cadillac, The—RE	A2	Col.
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Star Creatures		A-I
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
•Susan Slade	A3	WB
•Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
Tender Is The Night	A3	Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
•13 West Street	A2	Col.
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The	A1	Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
•Too Hot To Handle		AA
Too Late Blues	B	Par.
Town Without Pity	A3	UA
Trapp Family, The	A1	Fox
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
•20,000 Eyes	B	Fox
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
•War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
Wild Harvest	A1	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
Wings Of Chance	A1	U-I
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Eonders Of Aladdin, The	B	MGM
World By Night	B	WB
•World Is My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

COMING

ACT OF MERCEY—Leslie Caron, David Niven
BLACK GOLD—Philip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(C)—Cartoon—Judy Garland, Hermione Gingold—(UPA)
GYPSY—(TC)—Natalie Wood, Rosalind Russell, Red Buttons
HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner

ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barboura Morris—4820 (5-17-61)—Spectacle programmer for action spots—Filmgroup

BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe

CAREER GIRLS ON A NAKED HOLIDAY—NOV-65m.—Zeida Supplee—4798 (3-8-61)—Another nudist colony exposition—Brenner

CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Program filler does not jell—Film Group

DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America

DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group

ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Coogan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers

FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton

FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton

GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Brazil—Astor

HIDEOUS SUN DEMON, THE—MD-74m.—Robert Clarke, Patricia Manning—4798 (3-8-61)—Science fiction horror for lower half—Pacific Int.

NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe

ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected

PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior

SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—de Rochemont

SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.

SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.

SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International

SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner

THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy

THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates

VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental

WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America

WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader

CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental

DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America

FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon

FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.

FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts

KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.

LEAGUE OF GENTLEMEN—D-114m.—Jack Hawkins, Nigel Patrick—4799 (3-8-61)—Highly entertaining entry—Kingsley, Int.

LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental

MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental

MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux

NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy

ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.

PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental

RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.

SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly interesting Import—Continental

SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America

WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus

BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna

CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental

COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.

FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times

GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.

JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental

LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times

LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.

MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English-titles—Continental

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

IRELAND

HOME IS THE HERO—D-83m.—Arthur Kennedy, Eileen Crowe—4799 (3-8-61)—Interesting Irish drama—Show Corporation

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aime, Anita eEkberg—4815 (5-3-61)—Unpleasant but fascinating film depiciting dissolute life of modern Roman upper crust—English titles—Astor
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
MIGHTY CRUSADERS, THE—SPEC-87m.—(SC; C)—Francisco Rabal, Sylva Koscina—4799 (3-8-61)—Yet another Italian-made spectacle—Dubbed in English—Falcon
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
(TECHNICOLOR)
(REISSUES)

16101 Toy Tinkers (C&D)
16102 Pantry Pirate (P)
16103 Pluto, Jr. (P)
16104 Cold War (G)
16105 Lion Down (G)
16106 Get Rich Quick (G)
16107 Fathers Are People (G)
16108 Mickey and The Seal (MM)
16109 Donald's Dilemma (DD)
16110 Donald's Double Trouble (DD)
16111 Corn Chips (D&C&D)
16112 Contrary Condor (DD)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua .....18m.
6442 (Dec.) Wonderful Israel .....19m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)

COLOR FAVORITES CARTOONS
(REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophy
6608 (Jan.) Wonder Gloves

TWO REELERS
THE THREE STOOGES
(REISSUES)

6401 (Sept.) Quiz Whizz .....15½m.
6402 (Oct.) Fifi Blows Her Top .....15½m.
6403 (Nov.) Pies and Guys .....16½m.
6404 (Jan.) Sweet and Hot ..... 17m.

COMEDY FAVORITES
(REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) ..15½m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) .... 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) .18½m.
6434 (Jan.) The Fire Chaser (Joe Besser) ..... 16m.

ASSORTED FAVORITES
(REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) .....16½m.
6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) ..... 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds

CANDID MICROPHONE
(REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
(REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
(COLOR)

Ten Pin Tour
Speedway
Gold Medal Divers
Symphony In Motion

TRAVELRAMAS
(COLOR)

Porpoise Posse
Pee Wee On Ice
Waters Of Bangkok

NOVELTOONS
(COLOR)

Northern Mites
Micenicks
The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaveral
Turtle Scoop
Kozmo Goes To School
Perry Popgun

MODERN MADCAPS
(COLOR)

Bouncing Benny
Terry The Traitor
Phantom Moustacher
The Kid From Mars
M20-6 The Mighty Termite
In The Nicotine
The Inquisit Visit
The Plot Sickens
Crumley Cogwell

THE CAT
(COLOR)

Bopin Hood
Raising Cane

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz .....
4202 (Mar.) Land Of The Long White Cloud .....

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep .....
4272 (Dec.) Caramba (CS) .....
4273 (Jan.) Mabuhay .....
4274 (Feb.) Leaping Dandies .....
4275 (Mar.) Pink Land Blue Waters .....
4276 (Apr.) Bahama Holiday .....
4277 (May) Fabled Island (CS) .....
4278 (June) Strictly Sydney (CS) .....

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic .....
4232 (Dec.) After The Ball .....
4233 (Jan.) Chief Charlie Horse .....
4234 (Feb.) Woodpecker From Mars .....
4235 (Mar.) Calling All Cuckoos .....
4236 (Apr.) Niagara Fools .....
4237 (May) Arts and Flowers .....

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)
ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champions

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MARCH 7, 1962 | Volume 67 | Number 12

IN THREE SECTIONS • THIS IS SECTION ONE



N.E. Exhib Unit Joins TOA Team

(See Page 7)

Record Turnout For Show-A-Rama

(See Page 8)

The eyes of the film industry turned to this gentleman, "Oscar," as nominations were announced by the Academy of Motion Picture Arts and Sciences for the coveted awards, to be presented April 9.

An "Image" Or A Double Exposure . . . see editorial—page 3

In Orbit Now:

Tender Is The Night
Satan Never Sleeps
The Innocents
The Comancheros
The Hustler
Bachelor Flat
The Second Time Around



Ready For Launching:

State Fair
The Inspector
HEMINGWAY'S
Adventures Of A Young Man
The Cabinet Of Dr. Caligari
It Happened In Athens
Mr. Hobbs Takes A Vacation
Five Weeks In A Balloon

Book Them Now!

The Trade Paper Read by Choice—Not by Chance

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AN "IMAGE" OR A DOUBLE EXPOSURE?

ADULT AUDIENCES deserve adult motion pictures. We have stated this editorially on many occasions. It is time that the motion picture medium offered its ever more critical audience something more potent than baby food.

When a responsible producer and director and writer tackle an adult theme with good taste, the result is something to make the entire industry proud. Certainly, there are often outcries against such fine films by professional moralists and would-be censors, but this criticism can be fought in the open without fear.

There is a fast-buck minority in our industry, however, that would equate adult entertainment with dirty, tasteless films. They would hide their filth under the cloak of "freedom of expression." They cry that attempts to oppose their activities violate the Constitution. If a newspaper refuses to advertise their fast-buck features or a community organization takes them to court, they are highly vocal about the evils of censorship.

It is our feeling that such theatre operators are in a business completely divoreed from real theatrical exhibition. Responsible exhibitors, who are valued members of their communities, are in another business entirely. The motion picture industry is just as much repelled by the fast-buck boys as the rest of the community. When the community finally realizes this, then the bulk of theatre operators will no longer have to suffer the same public scorn as the relatively few peddlers of filth.

In Philadelphia, three theatres, all under the same management, exploit sex in its most blatant and suggestive form to grab a fast-buck. Following is a recent ad for these theatres, copied intact from a local newspaper. Small wonder that the community is crying for censorship.

The ad reads, *"We present an UNBELIEVABLE bevy of BEAUTIFUL girls . . . in a combination of HUMOR and NATURAL SEX filmed in HOLLYWOOD for the BOLDEST and BRAVEST of ADULTS. This ribald film classic in BLUSHING EASTMAN COLOR is the newest and most daring of the 'New Wave' adult comedies produced here for previously European audiences only . . . 'REVEALING cuties by the score, ADORNED in dimples . . . NOTHING MORE.' It may be naughty, it may be nice. We guarantee you'll see it twice."*

As a member of the motion picture industry, we are embarrassed to see such advertising. We can understand the public concern. We repeat, this is not the same industry to which so many good men have dedicated their best efforts.

There is a motion picture industry and there is a fast-buck industry. Our public relations must be directed towards making the public and the press recognize the difference between them.

Part of this job belongs to every responsible theatreman. He must tell the newspapers of his community, the clergy, the parent-teacher groups, the organizations expressing concern over film quality that he is as much opposed to screen filth as anyone else. He must repeat this over and over again until there is no doubt where he stands on the subject.

To use a word highly overworked in recent years, we must create an "image" of the motion picture industry that will allow no room for the fast-buck.

That would be the "adult" approach.

WHERE IS EVERYBODY?

WE HAVE ALL SEEN a girl step into a magician's box and disappear. After a few gestures with a magic wand, she reappears to great applause.

Recently, at a luncheon in Toledo, Ohio, a group of industryites were discussing another great disappearing act, but this one brought a good deal more puzzlement than applause.

The question under discussion was, "Where is everybody?" It was generally agreed that they were not at the movies, at least not enough of them. Someone came up with some facts about the situation in Toledo, and the puzzlement increased. We'll share those facts with you, and maybe you can answer the riddle of the disappearing population.

In 1930, Toledo's population was 216,000; today, more than 400,000 persons live there. In 1930, there were two vaudeville theatres; today there are none. There were four legitimate theatres; today there are none. There were two burlesque houses; today there is one. There were two professional ball teams; today there are none. There were nine traveling steamships; today there are none. There were four amusement parks; today there are none. There were seven public dance halls; today there are none. There were two roller skating rinks; today there is one. There were several hundred pool rooms, today there are 10. There were 67 motion picture theatres; today there are 15.

Today, we will all admit, there is more leisure time and more leisure dollars than ever before. How is the public spending that time and those dollars? The quick answer is television, with a nod toward bowling, automobiles, other home activities, etc. These explain what is really only a small part of the puzzle of the whereabouts of a steadily exploding population.

We repeat—where is everybody? If we can figure out just where they are, it should be easier to figure out how to get them from that spot to their local theatre.

Any ideas?

Boxoffice Champ!

THE CURTAIN IS UP IN ITALY!

...and the grosses are up— topping every record of the record-breaking "LA DOLCE VITA" in Rome, Naples and Milan!

JOSEPH E. LEVINE
presents

Boccaccio '70

Produced by CARLO PONTI in Eastman COLOR

Look to "'70" as the No.1 attraction of '62!
NOW AVAILABLE FROM EMBASSY PICTURES!

TIME AND LIFE BUILDING • ROCKEFELLER CENTER • NEW YORK 20, NEW YORK • TELEPHONE: JUDSON 2-4358

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Constantine J. Basil, 73, president, Lafayette Theatre Building, Inc., and chairman of the board of Basil Enterprises, Inc., Buffalo, N.Y., died after five month hospitalization. He was co-founder with his three brothers of the Basil chain in 1923. Surviving in addition to his wife are two married daughters and seven grandchildren.

Ernest Ingram, theatre owner in Ashland and Lineville, Ala., was killed in an automobile accident near Lineville.

Irving Rubine, 51, vice-president, Highroad Production Company releasing through Columbia, died in the crash of an American Airlines jet in Jamaica Bay, New York City. He was a film production executive, television writer and producer, public relations specialist, and reporter during his career. He is survived by his mother, his wife, three sons, two grandsons, and three sisters. He was associated in Highroad with Carl Foreman.

TOA Cites Pay-TV Threat

NEW YORK — The Theatre Owners of America announced a "new pay-tv threat with a company called TeleGlobe seeking to set up shop in Denver."

TOA said the company proposes to broadcast its pictures by air and its sound by cable and that it "launched a familiar-type publicity campaign promising Denverites cultural telecasts, including stage shows, operas, ballets, etc." The company was quoted as claiming that FCC permission would not be needed to operate.

The TOA Anti-Pay TV Committee has contacted its Denver members "to arm them with information gained from successful efforts to stamp out similar pay tv 'brush fires' in other parts of the country."

New Job For White— Surveying Ad Practices

NEW YORK—Eric Johnston, president, Motion Picture Association of America, announced that Gordon S. White, MPAA's director of the Advertising Code Administration, has been assigned to an important field task—that of surveying motion picture advertising practices and reviewing the industry's relations with the press.

It was further announced by Johnston that Michael Linden has been appointed associate director of the Advertising Code Administration and will be in charge of the department during White's absence. In addition to his new duties, Linden continues as MPAA's director of research.

White has left on a swing through a number of mid-western and southwestern cities. He will evaluate the trade's newspaper advertising problems on the spot and report back to Eric Johnston and MPAA's Advertising Advisory Council, consisting of all the major company advertising directors.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MARCH 5

Phila. D.A. Combats "Lurid" Theatre Ads

PHILADELPHIA—District Attorney James C. Crumlish announced he would launch "a positive program" to combat "blatant and lurid" advertising posters displayed outside some local "art" movie houses.

He said the program will be explained in detail in a public announcement this week. Crumlish told of his plans when asked to comment on the final presentment of the February grand jury, which said the increasing number of "art" theatres in Philadelphia had created "a very serious and alarming problem."

The grand jury described the advertising posters and subject matter presented by the theatres as "morally degenerating" and urged immediate legislation to bring such displays under control.

Crumlish said his office has been increasingly concerned with the problem of "distasteful and indecent" outdoor advertising by art theatres recently. At his request, county detectives under Captain Francies J. Lederer have begun an investigation, he said.

On Washington's birthday, Crumlish said, his investigators discovered a particularly disturbing situation. A line of children and mothers waiting for admissions to a first-run showing of "Pinnochio," a children's film, formed on the street and gradually extended past an art theatre in the same block. Displayed on posters in front of the latter, he said, were "blatant and lurid" pictures of nude and seminude women in suggestive poses."

Integration Deadline Delayed

CHAPEL HILL, N.C.—The Citizens Committee for Open Movies here, at a meeting Feb. 28, voted to extend from March 1 to March 10 its deadline for action on its demand for complete integration of audiences at the Carolina.

It said the decision resulted from a conference with W. G. Enloe, Raleigh N.C., district manager, Enloe is said to have promised a decision one way or the other by March 10.

BROADWAY GROSSES

Holdovers Maintain Strength

NEW YORK—With all holdover product, the Broadway first runs reported healthy grosses last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"SATAN NEVER SLEEPS" (20th-Fox). Paramount announced the second session was $26,000.

"LOVER COME BACK" (U-I). Radio City Music Hall, with stage show, tallied $96,000 for Thursday through Sunday, with the fourth week sure of $142,000.

"SERGEANTS THREE" (UA). Capitol expected the fourth week to reach $37,000.

"KING OF KINGS" (MGM). Loew's State claimed the 21st week at $16,000.

"EL CID" (Allied Artists). Warner reported $30,000 for the 12th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the sixth week would hit $16,000.

"LIGHT IN THE PIAZZA" (MGM). Victoria announced that the fourth week would be $15,000.

"ONE-TWO-THREE" (UA). Astor stated the 11th week was $19,000.

"VICTIM" (Pathe-America). Forum claimed the fourth week was $11,700.

"WALK ON THE WILD SIDE" (Columbia). Criterion expected the second week to hit $42,000.

"WEST SIDE STORY" (UA). Rivoli did $40,000 on the 20th road show week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace stated the 11th week was $38,000.

Lazarus Leaves Col.

NEW YORK—Paul N. Lazarus, Jr., confirmed last week that he had resigned from his post as vice-president of Columbia Pictures. During a visit to the west coast, it had been reported that Lazarus was negotiating with large stockholders in Allied Artists. It was rumored that the group wanted him to assume the presidency of the company, but no deal was consummated.



At a recent round table luncheon in the studio commissary, Paramount executives welcomed George Schaefer, noted theatrical and tv producer, who was signed to produce and direct three top features for the company. From left to right are vice-president Y. Frank Freeman; Schaefer; studio head Jack Karp; chairman of the board Adolph Zukor; president of Paramount International James Perkins; and Karp's executive assistant Bernard Donnenfeld.

UA Captures 33 "Oscar" Nominations

"Nuremberg," "West Side" Cop 11 Mentions Each; "Hustler" Shows Strength Stage Set For April 9

HOLLYWOOD—The "Oscar" derby was underway officially for the 34th time as nominations were announced by the Academy of Motion Picture Arts and Sciences. United Artists led the majors with seven pictures garnering 33 individual mentions. Warner Brothers followed with eight films capturing 13 nominations. Robert Rossen's "The Hustler" showed great strength as well. The 20th-Fox release received nine nominations.

Leading the parade were UA's "Judgment At Nuremberg" and "West Side Story," each of them winning 11 nominations. Robert Rossen's "The Hustler," a 20th-Fox release, showed great strength as well, receiving nine nominations.

The coveted Academy Awards are to be presented at the Santa Monica Civic Auditorium on April 9, and the colorful event will be covered by the combined radio-tv facilities of the American Broadcasting Company and the Canadian Broadcasting Company.

A complete list of the nominations follows:

BEST PICTURE—"Fanny," Mansfield Production, Warner Bros., Joshua Logan, producer; "The Guns Of Navarone," Carl Foreman Production, Columbia; "The Hustler," Robert Rossen Production, 20th Century-Fox, Robert Rossen, producer; "Judgment At Nuremberg," Stanley Kramer Production, United Artists, Stanley Kramer, producer; "West Side Story," Mirisch Pictures, Inc., and B and P Enterprises, Inc., United Artists, Robert Wise, producer.

ACTORS—Charles Boyer, "Fanny"; Paul Newman, "The Hustler"; Maximilian Schell, "Judgment At Nuremberg"; Spencer Tracy, "Judgment At Nuremberg"; Stuart Whitman, "The Mark," Raymond Stross-Sidney Buchman Production, Continental Distributing, Inc. (British).

ACTRESSES—Audrey Hepburn, "Breakfast at Tiffany's," Jurow-Shepherd Production, Paramount; Piper Laurie, "The Hustler"; Sophia Loren, "Two Women," Champion-Les Films Marceau-Cocinor and Societe Generale de Cinematographie Production, Embassy Pictures Corp. (Italo-French); Geraldine Page, "Summer and Smoke," Hal Wallis Production, Paramount; Natalie Wood, "Splendor In The Grass," NBI Production, Warner Bros.

SUPPORTING ACTORS—George Chakiris, "West Side Story"; Montgomery Clift, "Judgment At Nuremberg"; Peter Falk, "Pocketful of Miracles," Franton Production, United Artists; Jackie Gleason, "The Hustler"; George C. Scott, "The Hustler."

SUPPORTING ACTRESSES—Fay Bainter, "The Children's Hour," Mirisch-Worldwide Production, United Artists; Judy Garland, "Judgment At Nuremberg"; Lotte Lenya, "The Roman Spring of Mrs. Stone," Seven Arts Presentation, Warner Bros.; Una Merkel, "Summer and Smoke"; Rita Moreno, "West Side Story."

DIRECTING—"The Guns of Navarone," J. Lee Thompson; "The Hustler," Robert Rossen; "Judgment at Nuremberg," Stanley Kramer; "La Dolce Vita," Federico Fellini; "West Side Story," Robert Wise and Jerome Robbins.

FILM EDITING—"Fanny," William H. Reynolds; "The Guns of Navarone," Allan Osbiston; "Judgment at Nuremberg," Frederic Knudtson; "The Parent Trap," Walt Disney Productions, Buena Vista Distributing Co., Inc., Philip W. Anderson; "West Side Story," Thomas Stanford.

ART DIRECTION (Black and White)—"The Absent Minded Professor," Walt Disney Productions, Buena Vista Distribution Co., Inc., Carroll Clark—Set Decoration: Emile Kuri and Hal Gausman; "The Children's Hour," Fernando Carrere—Set Direction: Edward G. Boyle; "The Hustler," Harry Horner—Set Decoration: Gene Callahan; "Judgment at Nuremberg," Rudolph Sternad—Set Decoration: George Milo; "La Dolce Vita," Riama Film Production, Astor Pictures, Inc., (Italian), Piero Gherardi.

ART DIRECTION (Color)—"Breakfast at Tiffany's," Hal Pereira and Roland Anderson—Set Decoration: Sam Comer and Ray Moyer; "El Cid," Samuel Bronston Production in association with Dear Film Production, Allied Artists, Veniero Colasanti and John Moore; "Flower Drum Song," Universal-International-Ross Hunter Production in association with Joseph Fields, Universal-International, Alexander Golitzen and Joseph Wright—Set Decoration: Howard Bristol; "'Summer and Smoke," Hal Pereira and Walter Tyler—Set Decoration: Sam Comer and Arthur Krams; "West Side Story," Boris Leven—Set Decoration: Victor Gangelin.

CINEMATOGRAPHY (Black and White)—"The Absent Minded Professor," photographed by Edward Colman; "The Children's Hour," photographed by Franz F. Planer; "The Hustler," photographed by Gene Shufton; "Judgment at Nuremberg," photographed by Ernest Laszlo; "One, Two, Three," Mirisch Company, Inc., in association with Pyramid Productions, A.G., United Artists, photographed by Daniel L. Fapp.

CINEMATOGRAPHY (Color) — "Fanny," photographed by Jack Cardiff; "Flower Drum Song," photographed by Russell Metty; "A Majority of One," Warner Bros., photographed by Harry Stradling, Sr.; "One-Eyed Jacks," Pennebaker Productions, Paramount, photographed by Charles Lang, Jr.; "West Side Story," photographed by Daniel L. Fapp.

COSTUME DESIGN (Black and White)—"The Children's Hour," Dorothy Jenkins; "Claudelle Inglish," Warner Bros., Howard Shoup; "Judgment at Nuremberg," Jean Louis; "La Dolce Vita," Piero Gherardi; "Yojimbo," Toho Company, Ltd. & Kurosawa Production, Toho Company, Ltd. (Japan), Yoshior Muraki.

COSTUME DESIGN (Color)—"Babes In Toyland," Walt Disney Productions, Buena Vista Distribution Co., Inc., Bill Thomas; "Back Street," Universal-International-Ross Hunter Productions-Carrollton, Inc., Universal-International, Jean Louis; "Flower Drum Song," Irene Sharaff; "Pocketful of Miracles," Edith Head and Walter Plunkett; "West Side Story," Irene Sharaff.

(*Continued on page 10*)

Allied Leaders To Meet In Colorful New Orleans

NEW ORLEANS—A meeting of the board of directors of Allied States Association is called for Wednesday and Thursday, March 21 and 22, at the Royal Orleans Hotel, New Orleans. Abe Berenson and the Gulf States unit will be hosts.

This meeting coincides with the Vieux Carré Spring Fiesta which attracts visitors from all over the world. The Royal Orleans is a new hotel in the heart of the French Quarter, the center of all the gay festivities. Allied leaders are urged to bring their wives and remain after the meeting to sample the delights of this quaint, historic city.

Mayor Sticks To Guns In Battle On Filth

DALLAS—Mayor Earle Cabell stuck to his guns and defended his previous stand against filthy movies—despite charges of political expedience from a drive-in theatre group.

Robert Davis, Sherman, Tex., president, Texas Drive-In Theatre Owners Association, charged that Cabell had broken the bounds of good taste in criticizing indecent movies while greeting the group in Dallas Feb. 14.

"We cannot accept such a slap in the face by turning the other cheek," Davis wrote Cabell. He added, "Proof as to whether such movies were shown in any of our member theatres was not disclosed."

Cabell earlier had pleaded with the drive-in operators to curb filth and blatant sex in films and advertising—and thus avoid government censorship.

"My motive was to protect the industry and not to castigate them," he said. "I was careful not to criticize the industry as a whole. But on the other hand, anyone who makes a dogmatic defense of the minority of exhibitors who offend good taste—by so doing, he places himself in the same position."

Davis claimed his group had prepared a resolution, before Cabell's remarks, to discontinue the use of controversial subjects in the future.

"I congratulate the drive-in operators on their resolution and I hope their actual resolution to accomplish something is as strong as the wording adopted by the convention," said the mayor.

Cabell balked at Davis' charge that the entire drive-in group had been reprimanded.

"I stated quite specifically that a minority of the group was doing these things to bring discredit to the balance of a fine organization," said Cabell.

Two members of the City Council backed the mayor in his stand of asking the drive-in movie industry to fight increasing filth in today's movies and avoid government control.

However, both Councilman Joe Moody and Councilwoman Elizabeth Blessing indicated that it probably would take some legislation to get the point across.

"I do not believe that we can legislate goodness and morals," Mrs. Blessing said. "However, the general public will be forced to ask for legislation and government controls on the movie industry if it fails to assume its responsibility to the people."

Moody said that "for years, many church leaders have expressed concern over the type of movies drive-in theatres are showing."

He said they are not so much concerned with the adult movies but with the showing of previews of "adult" films on family nights, for example.

"I've had a lot of complaints on this," he said.

Moody said he has not moved in this area, but now that he seems to have some public support he may bring the matter before the City Council.

T-L Announces Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 10 cents per share regular quarterly dividend to be paid on April 2 to stockholders of record as of March 9.

Texas Review Board Classifies 288 Films

DALLAS—The Texas Motion Picture Board of Review screened and rated 288 feature pictures in 1961, it was reported by Kyle Rorex, executive director of Texas COMPO, the organization distributing the recommended audience classifications.

Largest recommended audience category was that rated for Adult-Young People accounting for 37 per cent of all the films classified. The Adult-Mature Young People classification division was second highest numerically with 25 per cent of the total number of pictures appraised by the Review Board.

Interesting to note was the fact that the Family classification of the report exceeds that of the "recommended for adults" with 20 per cent aimed at the family trade and 18 per cent for grown-ups.

It was also interesting to note that almost 30 per cent of the total number of movies viewed were independent or foreign produced pictures that had no Production Code approval as did the remaining amount of product from the major Hollywood companies.

Of all the Adult-rated product, the independent and/or foreign pictures accounted for half, while in the Adult-Mature Young People area major company product was more than twice that of the independent and/or foreign variety. One out of every five pictures in the Adult-Young People category and one out of every three in the Family classification were independently produced or of foreign extraction .

None of this included "art" product distributed out of the Dallas exchange, and it is estimated by Texas COMPO that approximately 75 pictures of this type played about a dozen art-film situations around the state during the year. Few of these movies are ever screened by the Review Board.

The Texas Motion Picture Board of Review is made up of a voluntary group of 12 women representing various church denominations. Mrs. Roderic B. Thomas is chairman of the group which screens daily at Interstate Circuit's screening room at the Majestic, Dallas.

Texas COMPO publishes twice monthly and mails the classification ratings to its exhibitor membership and many interested church groups, clubs, newspapers, and magazines around the state.

Hospital Ups Mrs. Norman

NEW YORK—The executive committee of the Will Rogers Hospital has announced that, due to demands of the hospital's expansion program, it has become advisable to appoint Mrs. Ruth Norman to the new post as general superintendent of the hospital. The advancement comes in recognition of Mrs. Norman's experience and faithful performance during the 25 years she has been the hospital's head nurse.

Mrs. Jean Daunais, formerly of the Saranac General Hospital, will take over Mrs. Norman's vacated staff position as supervisor of nurses.

The responsibilities of business management and property administration have been placed in the hands of Stanton M. Osgood, recently in motion picture and television production in Hollywood, who has been business manager since the first of the year; and Earl Haselton, who is administrator of house and property. Fred Swartout continues as chief of maintenance.

Work is proceeding rapidly on reconstruction of the main building area which is to house the new O'Donnell Research Laboratories.

New England Exhibs Join TOA Team; President Rifkin Set As Delegate



Frank Sinatra hosted some 2500 children at a special Saturday morning showing of United Artists' "Sergeants 3" at the Capitol, New York City. The unusual audience included handicapped and underprivileged children who came from all parts of the city in a fleet of 60 chartered buses. Sinatra is seen adjusting a trick arrow on grinning boy's head.

BOSTON — Independent Exhibitors, Inc. and Drive-In Theatres Association of New England at a special board of directors meeting unanimously voted to affiliate with Theatre Owners of America.

Other board actions included the election of Julian Rifkin as national delegate to the TOA board, with Malcolm Green, first vice-president of the local organization, as alternate.

Independent Exhibitors has been unaffiliated since withdrawing from Allied States Association in 1959.

The association is composed of conventional and drive-in theatres in all six New England states.

Rifkin disclosed that TOA had extended an invitation to the unit to affiliate several months ago, and that then president Albert M. Pickus, and current president John H. Stembler had each attended a unit meeting in Boston to explain TOA's program and objectives to the organization's members.

Rifkin, an executive of the Rifkin Theatres organization of Boston, was elected president last month, succeeding Edward W. Lider, who had held the post for several years.

Stembler hailed the affiliation, saying, "The New England affiliation follows by just a week the formation and affiliation of Theatre Owners of Pennsylvania, with TOA.

"The New England unit is progressive, sound organization, composed of industry-minded theatremen. By joining TOA they have secured a national outlet for their activities, and we of TOA are pleased and proud to have an organization and men of this calibre in our theatre family.

"The New England unit's affiliation marks another step forward in TOA's continued growth during the past several years. With this addition we are even more representative of all exhibitors, independent as well as circuit, than we have ever been before.

"Our east coast organization is now complete. With the Independent Exhibitors, Inc., covering the northeast states, and our Connecticut, New York, New Jersey, Pennsylvania, Maryland, Washington, D.C., Carolinas, Georgia, and Florida units, we now have active, aggressive state and regional units in every one of the Atlantic seaboard states from Maine to Florida."

Reade Circuit Honors Top Drive Showmen

OAKHURST, N. J. — Six managers of the Walter Reade Circuit shared in the top awards of the Fourth Quarter Drive, Walter Reade, Jr., president of Walter Reade Theatres, announced.

Cash awards were presented for the best over-all job in advertising, exploitation, and special attendance promotions during the fourth quarter period of October through December, 1961.

Harry Wiener, manager, Mayfair, Asbury Park, won two awards for his campaigns on "Come September" and "Babes In Toyland."

Jon Doyle, manager, Paramount, Asbury Park, also won two awards, one for his campaign on "White Christmas," and the other award for the best special attendance promotion on the circuit.

Sam Newman, manager, Community, Kingston, N. Y., received an award for his promotion of a stage twist contest in conjunction with his New Year's premiere of "Hey, Let's Twist." Newman also received the circuit's award for the best percentage of increase in theatre rentals during the drive.

Frank Deane, manager, Carlton, Red Bank, N. J., received an award for his promotional activities on "Come September."

Ann De Ragon, manager, Strand, Plainfield, N. J., was presented a check for her promotions on "Breakfast At Tiffanys."

A total of $750 in cash awards was presented by Reade.

NT Stages "Oscar" Race

NEW YORK — Al Floersheimer, Theatre Owners of America director of public relations, announced that National Theatres for the third consecutive year is staging an Academy Awards sweepstakes contest through local newspapers in which patrons will match wits with the Academy of Arts and Sciences in selecting Oscar winners this year. The campaign will be made available to all exhibitors of the country. It was prepared by the NT staff headed by Robert W. Selig, executive vice-president, assisted by Bill Sorenson and Harold Wyatt. The contest runs from March 4 until six p.m., April 9.

Henken Joins Loew's Hotels

NEW YORK—Former film publicist Shepard Henkin has been named director of sales for the new Summit Hotel of New York, it was disclosed by Preston Robert Tisch, president of Loew's Hotels.

From 1935 to 1938, Henkin was with United Artists as assistant to Monroe Greenthal, then director of exploitation for the film concern. He had full responsibility and supervision of regional and world premieres for specific United Artists attractions, and was responsible for a number of prize-winning campaigns.

Henkin also handled the MPPDOA account during his 10-year connection with the marketing and public relations firm of Ames and Norr. Most recently, he was director of advertising, sales, and promotion with the Universal Match Corporation of St. Louis, a post he held for six years.

Biggest, Best Show-A-Rama Session Covers All Phases Of Film Industry

KANSAS CITY—Richard H. Orear, president, United Theatre Owners of the Heart of America, announced that the final agenda has been firmed up for "Show-A-Rama V," and that the registrations to date indicate that a new record attendance will be achieved. Many circuits are bringing all or a part of their managerial staffs. Orear said, "This show is the best of the series for we have a tremendous array of talent representing all phases of show business, and the show itself is geared to practical showmanship." The show began March 6 and ends tomorrow (March 8).

In connection with the show, there will be a huge display of booths representing all supply lines and merchandise used in and around the theatre. Over 50 booths will display supplies, merchandise, and theatre equipment. 'Show-A-Rama V" launched the main agenda at a special luncheon, noon, March. 6. Spyros Skouras, president, 20th Fox, appeared as the "keynote speaker."

The afternoon session introduced something quite new and different. A one hour and 50 minute appearance was to be made by Dr. Herbert True, director of research and education for the National Labor Management Foundation, and Fred Klemp, consultant, creator, producer, and lecturer for some of the nation's leading business firms. The team was to explore "practical showmanship" with considerable research and basic principles which may have real value in the selling of motion picture tickets.

"Chuck" Connors, star of United Artists' "Geronimo," was to fly to Kansas City for personal appearances in the opening sessions of the show.

The special program, "Maytime Is Movietime," which has been announced by TOA president John Stembler, is to be unveiled in some detail. Bob Selig, National Theatres, is pressing the program aggressively, and will appear in Kansas City during the distributor's breakfast this morning (March 7), at which time he will present the idea to all exhibitors. The balance of the day will be given to an exploration of product which will appear on the nation's screens during April, May and June.

Rock Hudson, current star of "Lover Come Back," has been selected as "Star of the Year" by the officers and directors of United Theatre Owners of the Heart of America. He was to fly to Kansas City for a special reception and cocktail party the evening of March 6, and he will receive his special award at the noon luncheon on the final day—March 8.

Stembler will appear before the convention this afternoon. Selig, executive vice-president of National Theatres, will act as master of ceremonies at the final luncheon, and will present the closing address.

A special "concession clinic" will occur the morning of March 8, under the direction of Russell Fifer.

Delbert Mann, originally from Lawrence, Kans., will appear at the final luncheon. He won the best director award for "Marty" in 1955 and recently directed "Lover Come Back."

Paul Ricketts will present a "Small Town Business Clinic" on March 8. Exhibitors in small communities are invited to attend this session where exploitation and promotion will be thoroughly explored.

Current reservations for the show indicate an attendance of around 600—possibly more.

"I'm confident now that our attendance will break all records," said Orear. "Our show this year will cover all phases of show business in both the hard top units and in drive-in theatres. We've tried to produce an agenda that is packed with ideas and good business so that exhibitors may return home with plenty of good material that can help produce extra dollars at the boxoffice.



Agreement for seven new Cinerama theatres at a cost of $6,500,000 is signed by E. D. Martin, center, Martin Theatres of Georgia, as Cinerama vice-president B. G. Kranze, left, and domestic sales manager Sid Cooper, right, look on. The theatres in Seattle, Phoenix, Honolulu, San Antonio, St. Louis, New Orleans, and Atlanta bring to 27 the number of theatres set to exhibit the first Cinerama story-line film, MGM's "How The West Was Won."

Ohio Columnist Raps Depressing Film Fare

COLUMBUS, O.—Depressing movies and plays that emphasize the sordid and decadent side of life are not entertaining, said Ron Pataky, theatre editor of the Columbus Citizen-Journal, in his column.

He said that as long as audiences flock to this type of play or movie, writers will write them and producers will produce them.

"I can't believe that this is the type of entertainment the people of the world want," he added, "yet the new plays keep coming. The foreign moviemakers keep producing. Then Hollywood gets on the bandwagon. And the people keep flocking to see them."

Pataky said that if the requirements of his job demanded that he attend all new plays and movies, he'd be "strongly tempted" to eliminate a good many from his schedule, hoping that other people would do the same.

He singled out Tennessee Williams, Lillian Hellman, Erskine Caldwell, and Shelagh Delaney as examples of writers who emphasize the seamy side of life.

"As long as we attend this kind of play or movie, they'll keep producing them . . . and as long as they keep producing we'll be faced with one depressing evening after another," he concluded.

N. Y. Maps Wage Raise

ALBANY—Companion bills have been introduced in both houses of the New York State Legislature to raise minimum wages, including theatres, by two steps from $1 to $1.25 an hour.

15 Major Features Highlight Col. Drive

NEW YORK—Rube Jackter, Columbia vice-president and general sales manager, has announced the details of a nation-wide 1962 "Columbia Security Drive" to kick-off on April 6 and run 26 weeks until Sept. 27. In the drive, all Columbia personnel in the company's 10 domestic sales divisions will have an opportunity to receive the most important monetary awards ever offered by Columbia for reaching and bettering sales quotas.

Jackter further announced the line-up of important product to be featured in the drive. During the 26-week period, Columbia will release 15 major attractions.

The list is headed by Otto Preminger's production of the Pulitzer Prize-winning novel, "Advise and Consent." Continuing the line-up, alphabetically, will be Dino De Laurentiis' "The Best of Enemies," starring David Niven and the noted Italian actor, Sordi; the Sam Katzman production, "Don't Knock the Twist"; "Experiment in Terror," produced by Blake Edwards and starring Glenn Ford and Lee Remick; Frederick Brisson's "Five Finger Exercise," starring Rosalind Russell, Maximilian Schell, Jack Hawkins, and Richard Beymer; "H.M.S. Defiant," starring Alec Guinness, Dirk Bogarde, and Anthony Quayle, produced by John Brabourne; the Irving Allen-Jamie Uys Production of "The Hellions"; Robert Cohn's "The Interns"; "Mothra," a Toho Production; the Fred Kohlmar-Richard Quine Production of "The Notorious Landlady," starring Kim Novak, Jack Lemmon, and Fred Astaire; David Susskind's "Requiem for a Heavyweight," starring Anthony Quinn, Jackie Gleason, Mickey Rooney, and Julie Harris; "Safe at Home!" with Roger Maris and Mickey Mantle playing themselves in the Naud-Hamilburg Production; "13 West Street," produced by Ladd Enterprises and starring Alan Ladd and Rod Steiger; Charles K. Feldman's "Walk on the Wild Side"; and William Castle's comedy "Zotz."

TV, Film Firm Goes East

NEW YORK—Alfred Levy, president of Talent Associates-Paramount Limited television company, which has been occupying west coast headquarters at the Paramount Sunset Studio, will move his base of operations to New York in order to more efficiently supervise a rush of new commitments to be produced on the east coast.

"The move will be immediate, but will allow for present commitments," said Levy. The Talent Associates-Paramount Ltd. president stated that practically all activity of the company will be centered in and around New York within the next few months, including filming of the property, "All the Way Home," which Susskind will produce for Paramount release.

Paramount Pictures Corporation is a fifty percent partner in Talent Associates-Paramount Ltd.

Pathe Adds To Sales Force

BUFFALO—Nate Dickman and Harry Berkson have joined the Max Westebbe Sales Organization in this area and will concentrate on the sales of Sutton Pictures Corporation product and on distribution of Pathe-America's first release, "The Deadly Companions." The Westebbe Sales Organization works under the supervision of Peter T. Dana, Pathe-America eastern division sales manager.

Skouras Reports 17 For '62 Production

NEW YORK—Twentieth Century-Fox president Spyros P. Skouras returned from Hollywood accompanied by Joseph H. Moskowitz, vice-president and New York studio representative, and confirmed the announcement by Peter Levathes, vice-president in charge of production, that 20th-Fox and its independent producers would film 17 pictures during 1962. Fifteen of these attractions will be released in 1963, while the other two are scheduled for release late this year. Each will be made on a multi-million-dollar scale.

While in Hollywood Skouras saw the first rough cuts of Charles Brackett's production of the Rodgers and Hammerstein musical, "State Fair," and two Jerry Wald productions, "Hemingway's Adventures Of A Young Man" and "Mr. Hobbs Takes A Vacation."

"These three new pictures will give renewed impetus to our company's releases," said Skouras.

Skouras also revealed receipt of a cable from Darryl F. Zanuck that the filming of the biggest project of his career, Cornelius Ryan's "The Longest Day," with the largest cast of stars ever assembled, has been completed, and the picture will be ready for special release late this summer.

Additional good news was the report from director Joseph L. Mankiewicz that "Cleopatra" filming is proceeding at an accelerated pace with Elizabeth Taylor in the best of health and working steadily.

Meanwhile, producer-director Mark Robson has started interior shooting in England on his Red Lion production, "Nine Hours to Rama," which stars Horst Buchholz, and is completing the editing of "The Inspector," based on Jan DeHartog's' novel.

Producer Samuel G. Engel is also currently in London editing "The Lion," based on Joseph Kessel's book, which was filmed entirely in Africa and which stars William Holden and Capucine.

The 17 pictures to be put in production this year are:

Two Darryl F. Zanuck productions; Mark Robson's Red Lion Production of "Gideon Goes To War"; "Something's Got To Give," starring Marilyn Monroe, produced by Henry Weinstein and directed by George Cukor, to be released this year; "First Love," to star Ingrid Bergman; "The Enemy Within," Attorney-General Robert Kennedy's best seller, a Jerry Wald production; Wald's "Celebration," based on the play by William Inge and an adaptation of the James Joyce novel, "Ulysses," to be directed by Jack Cardiff and scripted by Allan McClelland; "The Story of General Patton"; "The Jungle", from James Michener's prize-winning story to be produced by George Sherman; "Take Her, She's Mine," the current Broadway stage hit by Phoebe and Henry Ephron; "The Battle Of Leyte Gulf," produced by David Brown; "Happily Ever After," an orginal story by Vera Caspary; "Drink To Me Only," by Ira Wallack and Abram S. Giness; "Evil Come, Evil Go", a suspense story by Whit Masterson, to star Pat Boone; "Love In A Cool Climate," a novel by Frederick Kohner; and "Five Weeks In A Balloon," now being filmed by Irwin Allen with Fabian, Barbara Eden, Red Buttons, and Peter Lorre, to be released this year.

UA Ups De Luise

NEW YORK—Joseph De Luise has been named head of the sales statistics department of United Artists.

$1,000,000 Music Company Tieup Mapped To Promote WB 'Music Man'

NEW YORK—A $1,000,000 promotional drive by the Webcor company and Richards Music Corp. in behalf of the Warner Bros. motion picture production of Meredith Willson's "The Music Man" was launched at a luncheon for the film industry press.

The huge joint effort is one of the most far-reaching ever undertaken in connection with a Warner Bros. motion picture, according to Richard Lederer, director of advertising and publicity.

Speaking for Webcor, Inc., of Chicago, was George Simkowski, field sales manager of the distributor of tape-recorders, phonographs, and radios, while Bud Doty, of Richards Music, represented the Elkhart, Ind., band-instrument manufacturer. Ernie Grossman, Warner Bros. exploitation-promotion manager, also spoke.

The strongest magazine advertising campaign ever to support a motion picture tie-up will be utilized for the Webcor-Richards "Music Man" promotion, reaching nearly every man, woman, and child in the United States. The magazines included are Life, Look, Time, Newsweek, U.S. News & World Report, Parents, Junior Scholastic, Senior Scholastic, Modern Photography, and such music publications as Down Beat, Instrumentalist, Music Journal, Musart, School Music News, Southwestern Musician, Triad, Accordion & Guitar News, School Musician, Music Educators Journal, and Lyons Band News.

The promotion, involving thousands of retail outlets from coast to coast, centers on a nation-wide "Music Man" contest open to anyone between the ages of eight and 18 performing on any recognized musical instrument.

There will be two national grand prizes and more than 18,000 other prizes. Each grand prize consists of an all-expenses-paid trip to Hollywood plus $100 in cash for miscellaneous expenses, as well as a one-week scholarship to the 1962 national band course at either Michigan State University, Indiana University, or the University of Nevada.

Each of 150 regional winners will receive a special "Music Man" model Richards musical instrument. Each regional winner's school will receive a Webcor high-fidelity tape recorder.

In each of the more than 1500 local contest centers, there will be 12 prizes awarded. Local prizes include Webcor transistor radios, Richards "Band Overnighter" cases, record albums of music from "The Music Man," and guest passes to see the Warner Bros. Technicolor musical.

The contest, which began on Feb. 15, will end on April 30. The 1500 local contest centers are located at Webcor and Richards Music dealers, where a contestant may make a tape-recording at no charge as his entry. Judging will be on the same standards as those used by the Music Educators National Conference, except that age will be taken into consideration.

According to the contract with the producers of the play on which the film is based, there can be no dates on the film prior to June 30, at which time the musical is expected to open at the Radio City Music Hall. While performances there are expected to be on a usual basis, the policy for other dates has not as yet been decided upon. Lederer admitted that roadshowing was not to be discounted. It will run two hours and 20 minutes, and it is one of the most expensive pictures made by Warners in some time.

Allied, TOA Sponsor Tribute To Skouras

NEW YORK—The Allied States Association and the Theatre Owners of America will sponsor a testimonial reception and dinner for Spyros P. Skouras, president of 20th-Fox, on Thursday evening, April 12, at the Waldorf-Astoria Hotel here, it was announced jointly by Marshall H. Fine and John H. Stembler, respective presidents of the two national exhibitor associations.

The combined efforts will be to pay exhibitor tribute to Skouras on the 20th anniversary of his assumption of the presidency of the film company, Fine and Stembler said.

The sponsorship is unprecedented in that it will mark the first time the two national exhibitor organizations will join forces for such an undertaking.

Fine and Stembler said that they will serve as co-chairmen for the event, and that exhibitors from all parts of the country and from both organizations will shortly be named to serve on the various committees for the affair.

A reception has been planned for 6:30 p.m., to be followed at 7:30 p.m. by the dinner in the Grand Ballroom of the hotel.

"We are pleased to join forces," Fine and Stembler said, "in order that all of exhibition may participate in this tribute to Mr. Skouras who is truly one of the great leaders of our industry."

Meanwhile, 20th-Fox announced excellent progress for its anniversary drive.

16mm Suit Decree Seen Distrib Victory

NEW YORK—Distribution claimed a victory when a consent decree was entered in Federal Court here ending a million dollar conspiracy suit in the 16mm field as well as a counter suit filed by four distributor defendants.

In the decree, Mrs. Louis B. Kantowitz, Hartford, Conn., as administrator for the estate of her late husband, withdrew the suit he had filed last May charging MGM, Warners, United Artists, and 20th-Fox had conspired to put him out of the 16mm. business. The defendants had counter-claimed, charging Kantowitz and his Arrow Films had infringed their copyrights by unauthorized distribution of some 79 features.

Mrs. Kantowitz in the consent decree agreed to return these prints and not to distribute or exhibit them further.

A sequel to this suit is one filed in Federal Court last fortnight by Universal, Walt Disney, Paramount, Columbia, and Allied Artists against Mrs. Kantowitz personally and as administrator of her husband's estate charging copyright infringement on some 79 of their features.

Frank Joins AA-TV

NEW YORK—Fred Frank has been appointed southern sales manager for Allied Artists Television Corp., Robert B. Morin, vice-president and general sales manager, announced.



The NEW YORK Scene

By Mel Konecoff

WHAT'S NEW: Last year, when Joe Levine of Embassy Pictures fame was in the hospital in Boston having his knee worked upon, he had a visit from Italian producer Carlo Ponti. Before the latter left he had Joe's signature on a makeshift contract good for $1,200,000 to make someting called "Boccaccio." A couple of weeks ago, Levine told us, he would have surrendered his share for 40 bucks American money.

Not so today. Last week the film, now called "Boccaccio '70," opened in Italy in Rome and 11 other cities, and in three of these (Rome, Naples, and Milan) it outgrossed "La Dolca Vita." The other figures were real good also. Mind you, all this happened without a Joe Levine campaign or for that matter a campaign of any sort. Now he called the picture a real commercial venture which can gross as much as any other film ever released in the U.S. with the possible exception of "Ben Hur." How it will be sold will depend on the reactions of key exhibitors who will see it shortly and after conferences with same. It will open here in mid-June in New York with a three-part presentation running about two hours and forty-five minutes. It had four parts in Italy and ran three hours and 25 minutes.

His "Two Women," which has received an Academy Award nomination, has been held back awaiting this and other activities calculated to improve the merchandising aspects. It has only played in 2500 theatres, and he and Lenny Lightstone, Embassy sales vice-president, expect it to go into a total of 8,000 theatres eventually. On April 11, right after the Academy Awards, the film opens in 400 theatres.

By the way, if you all have been wondering who has all the product in these days of shortages, we can tell you it's Joe Levine. He started telling us he's got 15 pictures awaiting release until he realized that this was the subject of another press conference. So, more later on this.

INVESTIGATION DEPARTMENT: One of our neighbors tells us whenever she goes up to the local beauty bistro, there's a big, brassy, blonde babe always there boasting about how she's a cousin to Tony Curtis, so when we got an invite to break a bagel with T.C., we thought here was a chance to clear up this mystery once and for all. Was she or wasn't she?

When we got to the Universal board room, Curtis had lots to say, and the great part about it all was that most of it made sense. For instance, he was content to remain merely an actor because this is what he knew how to do best. He was happy to let his actor-colleagues get involved in production and direction and all its attendant headaches.

Not only did he want to stick to his last, but he was anxious to find and develop new producing and directing talents who could work into his plans for picturemaking. He was also of the opinion that the actor today has become the most dominant force in the industry and will continue to be such as long as pictures are made. The star is the one who has stimulated attendance by and large and not the producer, the director, the writer, or the studio.

The actor is responsible too for the lesser number but better films that are emerging from Hollywood today, he believed. He reported that all of the pictures he has appeared in have made money, so in his case it is fair to say that the actor has been of help.

Curtis did not believe that an actor going on tour on behalf of a film will help in the selling of that particular film. True, the gross may be up while he's in town, but once he leaves, the picture must stand or fall on its own. The ads and other promotional activities can help, but they can't make the difference in the long run. He knew that this belief was contrary to the popular concept, but this is what he believed. Word of mouth is the best seller of pictures, said he.

As for the making of films, people must realize that they will be made all over the world and that it's not Hollywood that should be characterized as glamorous but rather each film must carry that label.

Once again, touching on the actor, if he has talent, the ability to be remembered, and personal appeal, then he's got it made, and he doesn't need campaigns building him, schooling, etc., etc.

He and his newest producer, Stan Margulies (former press agent), were in town to look for some talent to appear in his next film, "Forty Pounds of Trouble," which rolls in April for U-I, with the story and screenplay by Marion Hargrove. Two other films also lined up for this year by his Curtis Enterprises are "Playboy," to be filmed late this summer for Columbia release, and " Monsieur Cognac," to go late this year for U-I.

We never did find out about the big brassy, blonde babe.

SIGNS OF THE TIMES (WITH APOLOGIES): The Judy Garland Show on tv on a recent Sunday night really fractured theatre business in the area, we were told by contacts on all sides. Used to be a time when Miss Garland performed the same chore for the moo'm pitcher biz. . . . A couple of gunmen, believing the gross figures issued by a gleeful United Artists, robbed the management of the Rivoli Theatre of some $16,000. Name of the picture? "West Side Story," the tale of junior hoods on the streets of New York.

"OSCAR" NOMINATIONS

(*Continued from page 6*)

SCORING OF A MUSICAL PICTURE—"Babes in Toyland," George Burns; "Flower Drum Song," Alfred Newman and Ken Darby; "Khovansh-china," Mosfilm Studios, Artkino Pictures (Russian), Dimitri Shostakovitch; "Paris Blues," Pennebaker, Inc., United Artists, Duke Ellington; "West Side Story," Saul Chaplin, Johnny Green, Sid Ramin, and Irwin Kostal.

MUSIC SCORE OF A DRAMATIC OR COMEDY PICTURE—"Breakfast at Tiffany's," Henry Mancini; "El Cid," Miklos Rozsa; "Fanny," Morris Stoloff and Harry Sukman; "The Guns of Navarone," Dimitri Tiomkin; "Summer and Smoke," Elmer Bernstein.

N.Y. Regents Study Classification Measure

ALBANY—The Chancellor of the State Board of Regents, Edgar W. Couper, Binghampton, said at a news conference following the groups' regular monthly meeting that perhaps the Board should consider a bill before the Legislature to permit classification of films for children attending elementary and secondary schools.

Assemblyman Luigi R. Marano, Brooklyn Republican and new chairman of the Joint Legislative Committee to Study the Publication and Dissemination of Offensive and Obscene Material, introduced a measure to require the director of the Motion Picture Division, State Education Deaprtment, upon licensing films, to designate to the Regents such pictures as are deemed acceptable for exhibition to children attending primary or secondary schools, and those which portray scenes contrary to proper ethical or moral training. A fellow Brooklyn Republican, Senator William T. Conklin, is sponsoring an identical bill.

Assemblyman Joseph J. Weiser, New York Democrat, prefiled a bill to permit the director of motion picture censorship or officers of local bureau, when authorized by the Regents, to classify as unsuitable for children a licensed film portraying drug addiction, sexual relationships, and other scenes contrary to the proper development of children subject to compulsory education. This, however, is not the so-called "official" proposal.

Chancellor Couper commented, "I don't like the idea of censorship as such." However, he added, if the Motion Picture Division and the Regents were empowered to assign film classifications, parents might be encouraged to keep their children from those considered to be unsuitable for the youngsters. The Regents had not formally discussed the plan, Couper said.

Under existing law, motion pictures are licensed for exhibition; a license, or seal, may be withheld for films determined to be obscene or indecent. In this connection, Chancellor Couper and State Education Commissioner James E. Allen Jr. pointed out that court decisions have weakened the law to the extent that "sometimes we have to license a film that we are not entirely satisfied with."

BEST SONG—"Bachelor in Paradise" from "Bachelor in Paradise," Ted Richmond Production, Metro-Goldwyn-Mayer, music by Henry Mancini, lyrics by Mack David; "Love Theme from El Cid" ("The Falcon and the Dove") from "El Cid," music by Miklos Rozsa, lyrics by Paul Francis Webster; "Moon River" from "Breakfast at Tiffany's," music by Henry Mancini, lyrics by Johnny Mercer; "Pocketful of Miracles" from "Pocketful of Miracles," music by James Van Heusen, lyrics by Sammy Cahn; "Town Without Pity" from "Town Without Pity," Mirisch Company in association with Gloria Films, United Artists, music by Dimitri Tiomkin, lyrics by Ned Washington.

SOUND—"The Children's Hour," Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, sound director; "Flower Drum Song," Revue Studio Sound Department, Waldon O. Watson, sound director; "The Guns of Navarone," Shepperton Studios Sound Department; "The Parent Trap," Walt Disney Studio Sound Department, Robert O. Cook, sound director; "West Side Story," Todd-AO Sound Department, Fred Hynes, sound director, and Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, sound director.

SPECIAL EFFECTS—"The Absent Minded Professor," Robert A. Mattey and Eustace Lycett, Visual Effects; "The Guns of Nava-

(*Continued on page 14*)

"How I Would Sell . . .

SERGEANTS 3

Wild UA Comedy Starring "Clan" In Western Action

"SERGEANTS 3" is "in the air."

This picture is eager to be captured and crystallized by the alert showman into a top box office hit—a "blockbuster."

The cast of "OCEANS 11" provides an important keynote for the campaign.

As soon as the picture is booked (no matter how far away the date might be), we suggest the following teaser trailer for the screen:

GOOD NEWS! ! !
HAPPY NEWS
The "OCEANS 11" Bunch
are at it again!
FRANK SINATRA
DEAN MARTIN
PETER LAWFORD
SAMMY DAVIS, JR.
in
"SERGEANTS 3"
(Technicolor-Panavision)
coming soon to
This Theatre

Before the formal newspaper advertising starts, we suggest that this same information be rushed to the manager's favorite radio personalities and to the dramatic editors of the news-

An Exclusive **SHOWMANALYSIS** Prepared by—

JAY GOLDEN, Division Manager
RKO Theatres, Rochester, N. Y.



GOLDEN

ABOUT THE AUTHOR • Jay Golden started his theatre career with a newspaper background. From city editor of the Knickerbocker Press in Albany, he became manager of F. F. Proctor's Griswold Theatre in Troy, N. Y. In succession, he became manager of Proctor's Harmanus Bleecker Hall in Albany and then city manager of F. F. Proctor Theatres in Troy —Proctor's and Griswold. Shortly after RKO took over the Proctor Theatres, Golden was transferred to Rochester as city manager— the Palace and Temple Theatres. Subsequently, he became city manager of a pool operation in Rochester (RKO, Paramount, and Comerford). In succeeding moves, he became division manager of a group of eight RKO Brooklyn Theatres. Leaving New York, he was appointed division manager of RKO's west coast (San Francisco and Los Angeles) and Denver Theatres. Presently, he is division manager of RKO's New England, Upstate New York, Washington, and Michigan Theatres. Golden was one of the winners of the RKO President's Drive and later was named captain for out of town theatres in the Extra Dollars for December Merchandising Campaign. In Rochester, Golden has been active in various civic enterprises. He is a charter member of two citizens' committees. Each committee annually sponsors a benefit performance—one for the Police and one for the Firemen. In each case the money raised is added to their respective benefit funds. Recreations for Golden are golf and bowling.

LEFT, showmanship natural as Washington marquee sends salute from film to national hero John H. Glenn. RIGHT, colorful outside shadow box display featuring heads of the leading performers.





papers. (I have found that a personal visit by the manager with an important announcement of a big picture will always get attention in the paper where a typewritten announcement sent to them might or might not "make the grade." This holds true for radio placement. In other words—we believe in taking a picture such as this outside of routine operation in every direction.)

The title, "SERGEANTS 3," lends itself to "topical" exploitation. It could be tied-in with all types of military organizations and sometimes with hot news of the day. As an example: Jerry Baker, manager of the RKO Keith Theatre in Washington, on Monday, Feb. 26, changed his marquee to read—

SERGEANTS 3
SALUTES
COL. JOHN H. GLENN

On that day Washington paid its tribute to Col. John H. Glenn which included a huge welcoming parade. The parade passed in front of the RKO Keith Theatre and the marquee could be seen both by those in the parade and by the thousands who lined 15th Street. (The theatre is located on 15th Street opposite the U. S. Treasury.) Jerry Baker reported that the sign created loads of good comment.

"SERGEANTS 3" is a natural for radio and television tie-ups. Since this picture has an A-1 Legion of Decency classification, it lends itself to a color contest that will give the winner a trip for two to the coast-east or west—all expenses paid, and costs the theatre very little or nothing. The tie-up is made with an airline which provides the transportation, a bank who contributes to the expense, and a radio and/or television station which provides the publicity.

The only expense to the theatre would be in providing the color contest blanks to be distributed by all cooperating parties.

This contest is not theoretical but has proved successful from actual experience. It requires the manager to coordinate the radio station, the airline, and the bank in a joint venture.

Another radio contest could be one seeking the longest list of movie titles which contain a number such as "SERGEANTS 3." Other examples: "OCEANS 11," "39 STEPS," "5 FINGERS," "12 O'CLOCK HIGH," "13 RUE MADELAIN," "HOUSE ON 92ND STREET," and so forth.

Another radio stunt:

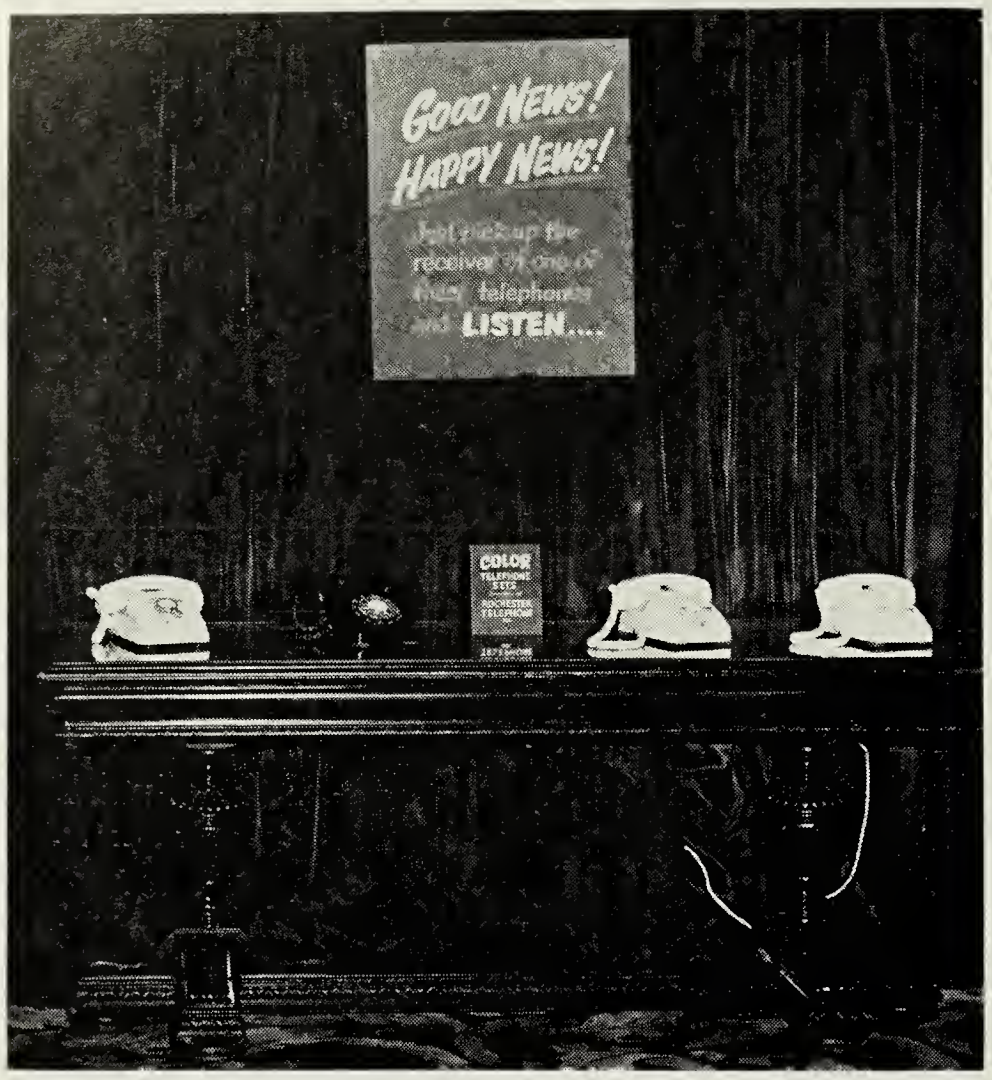
In every radio station there is usually a disc jocket who is very "chummy" with the public.

Assuming the disc jockey's name is John Smith, he would sponsor a John Smith Sergeants Night at the theatre. He would invite any sergeant in uniform or with discharge paper identification to bring his girl or wife with him to the show—admission free for both—or it could be varied to make admission free to the girl friend or wife only.

Many theatre managers have been very successful with a reciprocal tie-up with a radio station. In this case, the theatre would advertise a certain show on the screen and the station in turn would either plug the picture or sponsor a contest to be mutually agreed upon.

An opening day outside exploitation:

Tie-up with an automobile dealer with a five car parade,



ABOVE, phones in lobby offer conversation with stars. BELOW, ad depicts the wild hilarity of the film and caricature by Hirschfeld is newspaper natural.





each car to carry a banner reading *"Reserved for Frank Sinatra, one of the stars of 'SERGEANTS 3' now at RKO Keith's."* The other stars would be advertised on each of the cars—five in all.

Since the cast is a most important part of this picture, my favorite ad is 401 in the press book. It sells the personalities and will bring the patrons to the box office in a happy parade.

A stunt that attracts attention is a group of telephones in the lobby available to the patrons. A sign over the telephones reads as follows:

GOOD NEWS!
HAPPY NEWS!
Just pick up the
receiver of one of
these telephones
and LISTEN. . . .

Each telephone is tied up to a separate recording emphasizing the cast and the date.

In discussing phones, a picture such as this always brings many telephone calls from the outside. In answering the phone, the cast, of course, is important, and I would identify the cast with this line:

"THE OCEAN'S 11 BUNCH ARE ALL IN THIS PICTURE—FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS, JR., PETER LAWFORD, AND JOEY BISHOP.

For a lobby display, we are enclosing stills to be used as a montage with this line above the display:

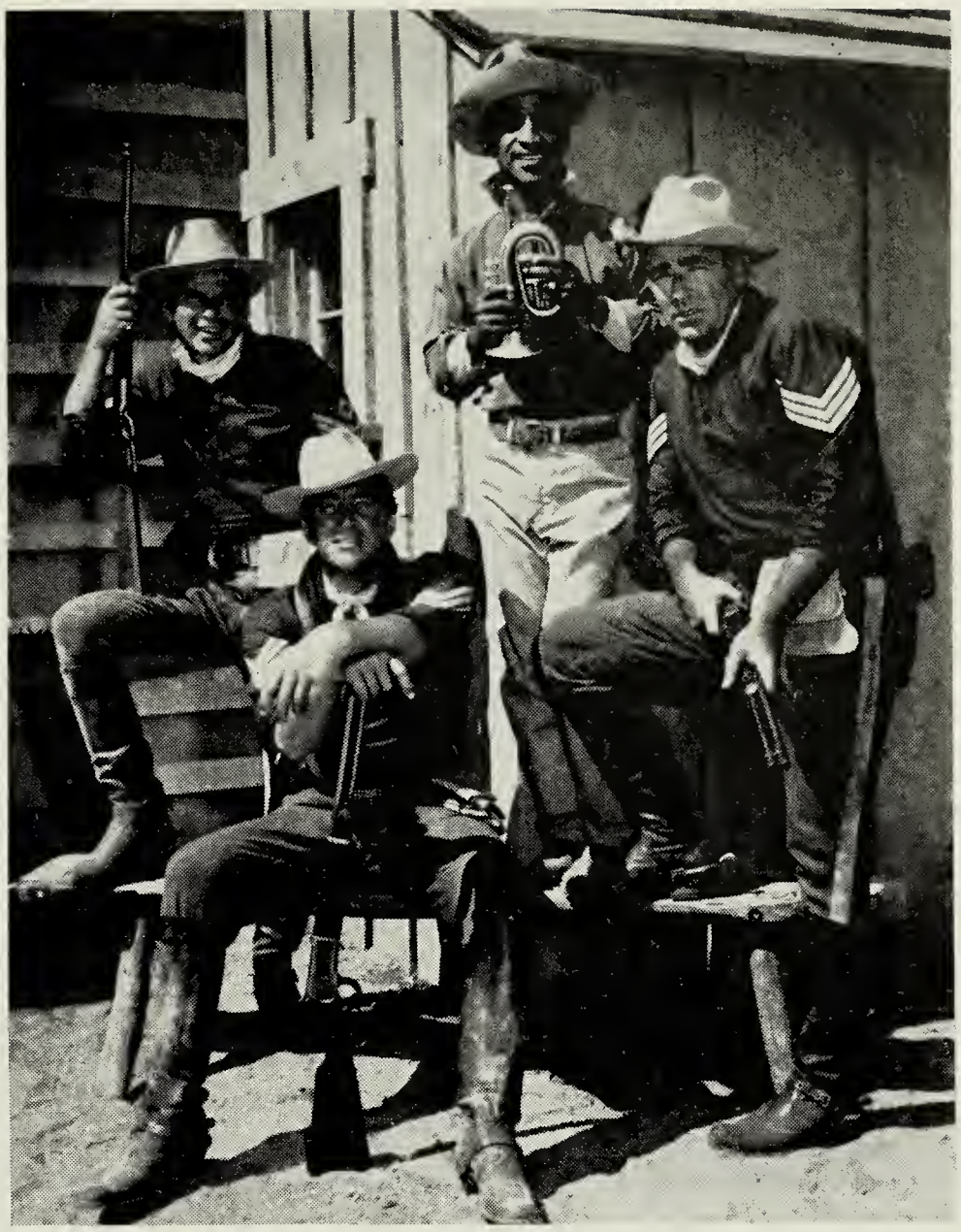
"It's a Ball of a Brawl when THE OCEANS 11 BUNCH Go into Action."

Reprise Records distributes the records and albums of this picture. Displays could be promoted in a series of downtown locations and the dealers, developing the best window to receive a $25 Bond.

A tie-up with the men and women—descendents of Civil War Veterans, is logical. Many towns and cities have groups who meet regularly and parade in Civil War uniforms for events or celebrations that warrant such action. A newspaper story or radio announcement could reach these groups. Parading to the theatre in Civil War uniforms as guests of the management would certainly attract attention and bring resulting newspaper publicity and maybe pictures.

"SERGEANTS 3" lends itself to endless exploitation angles that are not covered in this report.

"SERGEANTS 3" is great entertainment. It is worthy of the showman's best efforts.





ABOVE, here are the four stars of this wild and wooly western, Frank Sinatra, Dean Martin, Sammy Davis, Jr., and Peter Lawford, all members of the "Clan" for exploitation purposes; BELOW, a still depicting one of the action highlights of the colorful film and another ad with art depicting the exuberance of the vehicle, which is delighting audiences.





LONDON Observations

by Jock MacGregor

THE ROYAL FILM PERFORMANCE. The Variety Club Ball. Two big premieres. What a wonderful week for the film industry! It has called for stamina and I am proud to boast that I was the only trade-paperman not to miss a function. Not since the first Royal Film Performance in aid of the Cinema Trade Benevolent Fund in 1946 has there been one to match the magic and glittering splendor of this year's when once again the Queen attended, accompanied by Princess Margaret. This was indeed a royal occasion in every sense of the word.

Outside, snow fell, but inside the Odeon, with its new drapery, 70mm projection equipment, and countless potted orange trees, the spectacle was quite dazzling. Sir Philip Warter greeted the royal party and presented industry leaders and the international stars headed by Yul Brynner, Leslie Caron, Claudia Cardinale, Russ Tamblyn, Pat Boone, Janet Munro, Peter Sellers, and Peter Finch. All this was transmitted to the auditorium by closed circuit Cintel large screen television.

The show started with the Technicolor Pathe News of the Duke of Edinburgh in South America, and what a reception the audience, many wearing tails, white ties and decorations, gave the magnificent color and human shots. Then Richard Attenborough introduced his fellow stars on the stage and announced a shattering record total of more than $100,000 for the evening. "West Side Story" was the honored film.

Among the nicest developments of recent years has been the supper dance which Associated British gives after the royal show to friends in the trade, politics, and the press. We of the press are particularly grateful for this generous hospitality, as without this party a brilliant evening would fizzle out in anti-climax instead of being topped with "fizz." Sir Philip, Jack Goodlatte, Robert Clark, and Dr. Eric Fletcher were much in evidence looking after their midnight guests.

Incidentally, it was a week which Odeon manager Peter Hall is not likely to forget. The royal film was a one night stand, and only four nights before he had a spectacular premiere of his own when seemingly most of the Navy lined the foyers for the arrival of Earl Mountbatten of Burma for son-in-law John Brabourne's "HMS Defiant." This Columbia release has broken all records for a weekend at the Odeon—so great is the demand for good movies in London that it seems to be the exception which does not break records these days!

CANADIAN Highlights

By Harry Allen, Jr.

THE PROVINCE OF QUEBEC has before it a 124-page report on the results of censorship in the province. It calls for the abolition of the provincial censorship bureau and its replacement by a new body with vastly reduced power. The group who wrote the report was made up of two psychiatrists, a Roman Catholic priest, a sociologist, and a tv producer, and formed last July by the Government as a provisional committee to study the results of film censorship. The report recommends that a new body, to be known as the Quebec Film Board, be set up with the power to classify films in different categories, but not to cut or otherwise change them in any way. If the suggestion is adopted, it will mean that films would be divided into four groups: A, for universal showing; B, for persons 14 years and older; C, for those 18 and older. All films not prohibited by the Criminal Code would thus be entitled to showing in their original uncut form.

In addition, the committee recommended the abolition of all fees charged to exhibitors for having their films viewed by the censorship board—a practice which it said had a serious effect on film clubs and exhibitors alike. The Provincial Government is estimated to have cleared more than $100,000 annually from such charges, which were supposedly to pay the expenses of the censorship office. Historically, the report claims that censorship flourished under dictatorial and authoritarian regimes. "Basically, censorship has always betrayed fear and has always been dependent on intolerance." As for the censors, the report remarks that "the vocation tends to find recruits among those who suffer from the need to project on others their own obsession with matters of sex and violence . . ."

The fate of the report in the Quebec Legislature is still far from clear. So far, it has only been tabled by the Government without comment, and is scheduled to be studied by the cabinet. There have not yet been any public reactions to the committee report, but they are not expected to be long in coming; and when they do, most observers will be surprised if they are not strongly divided, with conservative religious and political elements opposing the abolition of censorship. If they are adopted, Quebec will at one strike become the most libertarian province in Canada in the film field; at the least, a long debate ie expected to take place before that happens.

Typical of the operations of the Quebec Film Censor was his haste at cutting as much as 30 minutes from one film. Yet, once when it would not allow the showing of "Martin Luther," the various Protestant faiths started showing the film in their church buildings, and interested people (Roman Catholics and Protestants alike) lined up for blocks to see it. A favorite target of the censors was amorous scenes, particularly when one of the principals had been shown in the story to have been married to another person. It was not uncommon for the movie-goer in Quebec to watch two people rushing to embrace, a blur, then their retreat.

"OSCAR" NOMINATIONS

(Continued from page 10)

rone," Bill Warrington, Visual Effects, and John Cox, Audio Effects.

SCREENPLAY BASED ON MATERIAL FROM ANOTHER MEDIUM—"Breakfast at Tiffany's," screenplay by George Axelrod; "The Guns of Navarone," screenplay by Carl Foreman; "The Hustler," screenplay by Sidney Carroll and Robert Rossen; "Judgment at Nuremberg," screenplay by Abby Mann; "West Side Story," screenplay by Ernest Lehman.

STORY AND SCREENPLAY WRITTEN DIRECTLY FOR THE SCREEN—"Ballad of a Soldier," Mosfilm Studio Production, Kingsley International, Russian—Story and screenplay by Valentin Yoshov and Grigori Chukhrai; "General Della Rovere," Zebra and S.N.E. Gaumont production, Continental Distributing, Inc., Italian—Story and screenplay by Sergio Amidei, Diego Fabri, and Indro Montanelli; "La Dolce Vita," story and screenplay by Federico Fellini, Tullio Pinelli, Ennio Flaiano, and Brunello Rondi; "Lover Come Back," Universal-International, story and screenplay by Stanley Shapiro and Paul Henning; "Splendor in the Grass," story and screenplay by William Inge.

DOCUMENTARY FILMS (Features)—"La Grande Olimpiade," (Olympic Games, 1960), Dell Institto Nazionale Luce Comitato Organizzatore Del Giochi Della XVII Olimpiade Cineriz, Italian; "Le Ciel Et La Boue," "Sky Above and Mud Beneath"), Ardennes Films and Michael Arthur Film Productions, Rank Film Distributors, Ltd., French, Arthur Cohn and Rene Lafuite, producers.

DOCUMENTARY FILMS (Short Subjects)—"Breaking the Language Barrier," United States Air Force; "Cradle of Genius," Plough Productions, an Irving Lesser Film Presentation (Irish) Jim O'Connor and Tom Hayes, producers; "Kahl," Dido-Film-GMBH., AEG Filmdienst (German); "L'Uomo in Grigio," ("The Man in Gray"), Italian, Benedetto Benedetti, producer; "Project Hope," MacManus, John & Adams, Inc. Ex-Cell-O Corporation, Frank P. Bibas, producer.

SHORT SUBJECTS (Cartoons)—"Aquamania," Walt Disney Productions, Buena Vista Distribution Co., Inc.; "Beep Prepared," Warner Bros.; "Ersatz" (The Substitute), Zagreb Film, Herts-Lion International Corp.; "Nelly's Folly," Warner Bros.; "Pied Piper of Guadalupe," Warner Bros.

SHORT SUBJECTS (Live Action)—"Ballon Vole" ("Play Ball"), Cine-Documents, Kingsley International Pictures Corp.; "The Face of Jesus," Dr. John D. Jennings, Harry Stern, Inc.; "Rooftops of New York," McCarty-Rush Production in association with Robert Gaffney, Columbia; "Seawards the Great Ships," Templar Film Studios, Lester A. Schoenfeld Films; "Very Nice, Very Nice," National Film Board of Canada, Kingsley International Pictures Corp.

FOREIGN LANGUAGE FILMS—"Harry and the Butler," 'Bent Christensen Production, Denmark; "Immortal Love," Shochiku Co., Ltd., Japan; "The Important Man." Peliculas Rodriguez, S. A. (Mexico); "Placido," Jet Films, Spain; "Through a Glass Darkly," A. B. Svensk Filmindustri, Sweden.

Glen Alden Earnings Up

NEW YORK—In 1961 Glen Alden Corporation earned $3,037,000 on sales and revenues of $91,529,000, it was announced by Albert A. List, president.

In 1960 the company had a net loss of $1,-047,000 on adjusted sales and revenues of $90,476,000.

At the close of 1961, Glen Alden had cash, bank certificates of deposit and government securities of approximately $17,000,000; net current assets in excess of $25,000,000; and other investments, primarily mortgage notes receivable, of approximately $23,000,000.

Long-term debt of the company was reduced by $2,600,000 during 1961.

ALBANY

Adrian Ettelson, former district manager for Fabian Theatres on Staten Island, assumed the duties of division manager for Albany, Schenectady, Troy, Colonie and Lathan. Jack Tractemberg, manager, Fabian's St. George on Staten Island, became district manager there. . . . Elias Schlenger, who had been slated for the division manager's post in Pennsylvania and Virginia, returned to his New Jersey home instead. It was not certain whether he would report at the Colonial, Harrisburg, Pa. He had been with the Fabian organization 27 years. . . . Charles A. Smakwitz, SW district manager, flew from New York to Utica; returned to Albany via car with district manager Martin Burnett; and then planed to New York. . . . Jim Barry, 20th-Fox assistant booker, was scheduled to be transferred to the Boston branch. . . . The father of Mrs. Margaret Smith, who had booked for the Harvey English Theatres in Hancock, died. . . . The Liggett Organization, New York City, is now buying-booking for Alan V. Iselin's Tri-City Drive-Ins. . . . The son of John Capano, booker for Upstate Theatres Inc., Albany, and operator of the American and State in Troy, completed preliminary training in the Marine Corps.

ATLANTA

John Wells, former manager, Park, Knoxville, Tenn., for Wilby-Kincy, has been transferred to Savannah, Ga., to manage the Avon. . . . Dean Morris has returned to the booking department at Paramount after a few years out of the industry. . . . Brenda Winetar is new at the office of Martin Theatres' booking office. . . . Joe Johnson, Sr., father of Joe Johnson, Jr., is in a local hospital for treatment. . . . Eythe Bryant, National Screen Service, was surprised on her birthday by being presented with a cake by WOMPI. New WOMPI members are Mrs. Louise Bramblett, Mrs. Mary Leveritt and Janice Bierman. . . . Great interest and competitive spirit has been built up in the Motion Picture Bowling League in which Variety Five, Paramount Miss-outs, Columbia Gems, United Artists Dukes, Martin Theatres, and MGM Lions. . . . The Carver, Birmingham, Ala., damaged by fire, is being repaired and will reopen soon. . . . Mrs. R. L. Johnson, Comer, Comerfold, is on the sick list after a recent sojourn in a hospital. . . . Mrs. Frank Lowary, wife of United Artists salesman, is recovering from surgery in a local hospital. . . . Glynn Smyly, of Selma, Ala., has been named manager of Wilby-Kincey's Park, Knoxville, Tenn. He was formerly manager of the Walton, Selma, Ala. . . . Harold Russell, war veteran and double arm amputee, remembered for his Academy Award performance in "The Best Years Of Our Lives" was in on behalf of the 1962 Easter Seal Campaign. . . . The North Little Rock, Ark., City Council has passed a strict blue law due for vote at a March 20 election; but theatres are exempt, as are hotels, motels, restaurants, atheltic events, parks, etc.

BUFFALO

A tense, historic motion picture film that no Hollywood studio could duplicate rolled out of a processing laboratory in Rochester the other day. Its star is Col. John H. Glenn, Jr. The film, flown to the Eastman Kodak Company, was trained on Glenn from countdown to touch-down. The film was Kodak's new Ektachrome ER, an extremely thin, 16mm high-speed color film that is very tough, flexible, and resilient. During Glenn's three orbits around the earth, the film was housed in a special automatic camera system whose eye watched every twitch, grimace, and smile that crossed Glenn's face. After the film was recovered from the astronaut's Mercury capsule, it was dispatched to Cape Canaveral. George Valdyke, in charge of in-capsule photo-instrumentation for the National Aeronautics and Space Administration, took it to Rochester, where specialists at Kodak Park set to work to process the original strip and make 15 copies. It is now up to NASA when the film will be made public. Several copies will be dropped off in Washington, perhaps for President Kennedy to inspect, and other copies are to be given intensive evaluation by various space groups. . . . Lester Pollock, manager, Loew's, Rochester, put on his annual Washington's Birthday cartoon and prize show when he showed 25 cartoons. For this popular event, Pollock promoted some $800 in prizes from Noah's Ark stores in Kodak Town, including six bikes. . . . Lou Levitch, former managing director Schine's Granada, north Buffalo, who now is operating the North Park, has, in association with Al Cipperman, his son-in-law and partner, taken over the LaSalle in the town of the same name; and will open it around March 15. This is the house operated for many years by the Basil Circuit. Levitch and Cipperman have also taken over the old Shea Lackawanna in the Steel City and report business okay there. . . . "As far as we are concerned, there will be no further cutback in our theatre operations," declared Harry Unterfort, Schine regional zone manager, commenting on the conversion of the Schine Riverside into the first of the circuit's new Ski-Dek operations. "Actually, we were quite happy with the Riverside, too," Unterfort declared. "Our Granada is most successful and we have no doubts that it will continue to be. We did not convert the Riverside because it was a losing proposition. It was simply the ideal site for Ski-Dek because of the location and convenient parking facilities. . . . The crowds viewing the Van Gogh exhibit at the new Albright-Knox Art Gallery in Buffalo have persuaded Irving Singer, manager, Amherst, to arrange a special engagement of "Lust For Life," the film on Van Gogh's life. . . . Lucien Vacher, 39-year veteran of the Kodak organization in Rochester and a predecessor firm, has been named chairman of the board and president of Kodak-Pathe, French associate company of Eastman Kodak. Vacher, a leader of France's photographic industry and a frequent visitor to Rochester, succeeds Alfred Landucci, who died Jan. 26. . . . March events in the clubrooms of Tent 7, Variety Club of Buffalo, include a crew meeting on March 5, a dinner-screening on March 3, and a St. Patrick's Day dinner-dance on March 17. Monday luncheons in the club are becoming very popular with the barkers. . . . Motion picture prospects are finer and more inspiring than ever, especially for the Lafayette and other Basil theatres in the opinion of Basil J. Basil, president of Basil Enterprises, Inc., which operates the Lafayette and a number of community theatres in Buffalo and western New York. Basil lists big pictures coming to the Lafayette, and says, "These are just a few of the bookings I contemplate with delight. I could go on indefinitely. This fine stock seems especially timely because I sincerely believe that the trend to television and other stay-at-home attractions is reversing itself. It is true that fewer pictures are being produced than in previous years. But they're far finer in story, development, and stars, including young and growing players, the essential of the future, which has no place for trivial, small-budget films." . . . Phil Todd, the former Phil Todara of "Hernando" radio disc jockey fame, is now operating the Art-Circle, where he is showing first-run films, many of them of foreign origin. Phil at one time managed the old Mercury. He is still sporting his weird beard. . . . The Kensington, one of the first of the deluxe community houses, which had been closed for several months, reopened under Dipson management and with Frank Quinlivan, city manager for Dipson, supervising the operation until a resident manager is named. The policy of the Kensington under its new management is seven days a week and single feature "most of the time.". . . Edward H. Kavinoky, prominent Buffalo attorney and member of Tent 7, Variety Club, and prominent in many charity activities, was presented with the club's fourth annual Variety Week award. . . . Mrs. Nikitas D. Dipson, widow of the founder of the Dipson Theatrical Enterprises, Inc., died in Athens, Greece, in a hospital where she had been a surgical patient since shortly after Christmas. Her son, William J. Dipson, president of the Dipson organization and a resident of Batavia, N.Y., was with his mother when death came. . . . Maurice Druker, city manager, Loew-Shea Theatres, announces that "West Side Story" will open March 15 in the Teck.

CHICAGO

The Women's Variety Club of Illinois is comprised of hard workers who supplemented the men's variety Club gift to La Rabida Sanatorium by raising $40,000. The wives contributed a substantial portion of the gift which was presented to Miss Georgianna Richards, representative for La Rabida, at a candelighting ceremony held at the Ambassador East Hotel. . . . Chicago theatres are investigating the response to the Senior Citizens Movie Club recently organized in St. Louis theatres, where special rates are offered to patrons 60 years and older. Requirements are a dollar membership fee and proof of age for the reduced admissions. . . . Chicago censor board reviewed 47 films in December, of which 18 were foreign. One film was rejected and one film was cut. The board reviewed 544 films during 1961 of which 190 were foreign. 95 cuts were made and there were only three rejects. . . . The film division of the University of Chicago will hold its full scale film festival April 1-28 in connection with the University's annual festival of arts. Sidney Huttner is chairman of the festival committee. . . . Dr. C. W. Bruchsel has organized the Warsaw Theatre Co., Warsaw, Ill., to operate theatres. L. L. Lambert is attorney for the new company. . . . Lou Abramson has been named press guy for the Variety Club of Chicago. Abramson formerly was with Allied Theatres of Illinois. . . . R. N. Story has organized K and S enterprises, Roselle, Ill. The new company was formed for amusement purposes.

CINCINNATI

The screen tower at the Southland 68 Drive-In, Lexington, Ky., was completely demolished several weeks ago when a winter cyclone swept through the area. It will require from a month to six weeks to rebuild the largest screen tower in this area. . . . A local man, who held on to his boyhood dream, has purchased the mighty Wurlitzer organ that once thrilled thousands during the silent movie days when the now closed Paramount was in its hey-day. The owner, as a boy, vowed to possess the organ someday, and now, many years later and after months of business red-tape and cleaning, the organ once again is being enjoyed, housed in a 125-year-old home. . . . Stuart Fox, son of Phil Fox, Columbia branch manager, and a University of Cincinnati senior, is a director of

the Cincinnati Experimental Film Society at the university. The society is composed of avant garde students who have great faith in the future of the motion picture business. . . . Sam Burkett, executive vice-president, Pathe Laboratories, was the guest speaker at a recent exhibitor luncheon in Hotel Netherland Hilton. . . . William Borack, president, Tri-State Theatre Services, is in Jewish Hospital for observation.

COLUMBUS, O., NEWS—Upswing in movie attendance in the past year was noted by Samuel T. Wilson, theatre editor, Columbus Dispatch, in his Sunday column. "Seems the invalid at least is sitting up and taking notice," said Wilson. He quoted reports of surveys by Sindlinger and Company that attendance was up 36 million in 1961. Boxoffice gross was 2 percent ahead of 1960. . . . Herman Hunt, Hunt's Cinestage, held a press preview of "El Cid" which opens its exclusive Central Ohio showing March 9.

DALLAS

Charlton Heston was in on a promotion tour in behalf of "El Cid," opening at the Tower on March 1. . . . A conference of Warner Bros. central division managers was held here at the Sheraton Hotel with Ed Williamson, WB sales executive, in charge. Also conducting sessions were Larry Leshansky, coordinator of field sales activities, and Ralph Iannuzzi, head of the playdate department. Branch managers included in the central division are R. H. Dunbar, Chicago; H. C. Vogelpohl, Dallas; J. S. Young, Des Moines; J. Kaitz, Milwaukee; M. B. Adcock, Minneapolis; and Don Tullius, Oklahoma City. R. Hirz, manager, Omaha booking office, also was included. . . . Russ Tamblyn, seen as "Riff" in the film version of "West Side Story," appeared on the stage on the opening day of the film at the Esquire. .. . Virginia Martin, United Artists staff, entered the Parkland Hospital for heart surgery. . . . Sympathy was being extended to the family of Roy Smith, office manager, Universal exchange, who died here after an illness spanning eight years. . . . The world premiere of "State Fair" is scheduled to be held here on April 4 at the Majestic. Arrangements for the first public showing of the picture, made largely on location in and near Dallas last summer, were completed in a conference headed by Raymond Willie, vice-president and general manager, Interstate Theatres, and Glenn Norris, general sales manager of 20th-Fox. . . . Glenn Norris was one of the speakers before the Texas Drive-In Theatre Owners Association holding its 10th annual convention in the Statler Hilton Hotel. His talk touched on a number of problems facing the motion picture industry, but he commented particularly on the mounting sentiment advocating some form of censorship. "Censorship talk," Norris said, "is of brush fire proportions now, but if it reaches the forest we are almost certain to have censorship. The industry must devise some means of self-policing to avoid censorship, which I believe even few of our critics actually want." Norris admitted that there are pictures which are undesirable from a moral standpoint. He said these constitute only a small percentage of the Hollywood product, but a larger proportion of imported films.

DENVER

800 patrons paid $25 a couple for the black tie opening of "El Cid" at the Denham, and the proceeds went to the benefit of St. Joseph's Hospital Auxiliary. . . . Bill Hastings, manager, RKO Orpheum, put on another Senior Citizens Theatre Party, promoting picnic lunch makings, coffee, dessert, and soft drinks for the oldsters. . . . Bob Sweeten, manager, Fox Centre, held a special "Lover Come Back" morning breakfast show, opening doors at 6:15 and serving doughnuts and coffee to the early risers. Show was out before 9 a.m. so folks could get to work on time. . . . Charlton Heston was in town on a cross country tour plugging "El Cid." He received good press and was interviewed on Bill Barker's popular radio show over KOA. . . . George McCormick, co-owner, Skyline, Canon City, Colo., and also a legislator, has been in this capitol city attending legislative sessions. . . . Deep snows and colder than usual weather has played havoc with drive-in business here this winter. Six that have car heaters try to stay open the year round on weekends, but that's when the snows seem to persist in coming. . . . Burglars broke into the Mayan, did an estimated $3,000 damage, and carted away an 800 pound four foot high safe containing some $450, as well as rifling eight vending machines to the tune of about $100 in coins, according to Ralph Batschelet, manager. . . . Wolfberg Compass drive-ins are all planning to be open by mid-March, weather permitting, according to Leonard Albertini. Four of the company's seven drive-ins have been operating all winter with in-car heaters. . . . All Denver area theatres are working with a citywide three week promotion in connection with the upcoming Academy Awards presentation. Channel 9, the local ABC outlet, is going all out on the promotion with the theatres, and a $1,000 color tv set, miscellaneous other prizes, and 1,000 area theatre tickets are being offered as prizes to persons naming the nearest correct winners in the national Awards. Ralph Batschelet is chairman of the committee arranging the promotion.

DES MOINES

Virgil Bachman has been named manager, Pastime, Maquoketa, Ia. The house is operated by Iowa United Theatres. . . . Bill Lyons, who is moving to Omaha for United Artists, was honored with a farewell party by his Columbia colleagues in Des Moines. . . . Patty Crouse has joined Columbia as a booker. . . . The Des Moines WOMPI held a friendship dinner at Younker brothers. . . . Women of Des Moines Variety tent had a Washington Birthday party with a screening at the Varsity, Des Moines. . . . Businessmen of Avoca, Ia., are considering a program to reopen the Avoca, recently closed by Howard Brookings of Oakland, Ia. The Avoca house was the last of the Brookings chain of houses to remain in operation and was closed recently by the exhibitor. Brooking started as a theatre operator in 1927 and at one time had theatres in Iowa, Nebraska, and Colorado. He is also a past president of the Iowa-Nebraska Allied. . . . Pioneer theatres has closed the Arrow, Cherokee, but will reopen the American in the town with R. K. Stonebrook to take over as manager. Stonebrook had been manager of the Arrow. . . . Bill Lyons, formerly office manager with Columbia at Des Moines, has moved to Omaha, Neb., to take over as a sales representative for United Artists. Lyons at one time served for Columbia at Omaha. . . . Donald Bowin former manager at Mission, Kans., has been named as manager of the Waterloo, Waterloo, Ia. The house is operated by Dickinson company.

HOUSTON

Harry Hickox is appearing here in the role of "Prof. Harold Hill" on the stage of the Music Hall in "The Music Man." Hickox recently completed the role of "Charlie Cowell," the anvil salesman, in the film version of "The Music Man," due to be released this spring. . . . Charlton Heston was in for a visit on a promotional tour of his latest motion picture, "El Cid." . . . The Houston tent of Variety Clubs International honored William A. Smith as its man of the year at the annual heart award banquet in the Rice Hotel. Harry Martin, chief barker, said almost 1,000 are expected to attend. The Houston Variety Club sponsors the Variety Boys Club.

JACKSONVILLE

LaMar Sarra, vice-president and general counsel of Florida State Theatres, has been elected treasurer of the downtown council of the local Chamber of Commerce. The council has played a principal role in supporting progressive urban renewal and development programs which have transformed shabby downtown areas along the St. Johns River into one of the most beautiful urban waterfront areas in America. . . . After many holdover dates for strong-running films on first-run screens, local theatre patrons were offered several new programs. Judge Mnay, Florida Times-Union entertainment editor, gave top rating to "The Four Horsemen of the Apocalypse" opening at the downtown Center. Also highly recommended to first-run viewers were "Sergeants 3," "Up the Creek," "The George Raft Story," and "Summer and Smoke." . . . Sheldon Mandell, co-owner of the Five Points, announced that "Cinerama Holiday," which includes scenes of Jacksonville and nearby Mayport, will open on March 7 following his long run of "Seven Wonders of the World." . . . Bob Kilgore, who formerly leased the Beach, Daytona Beach, now operates a Peppermint Twist Lounge in the same city. . . . Gust Kavouras, manager, Boulevard, Miami, Fla., has returned to his post after a checkup at Johns Hopkins Hospital, Baltimore. . . . Two new FST house managers are Curtis Howard at the Beach, Daytona Beach, and Alvin Hodge at the Rialto, Orlando. . . . Clayton Gillam, formerly Walt Meier's assistant at the Florida, this city, has moved with his wife and son to south Florida for a new assignment as manager of a Dade County theatre. . . . It is reported that Ed Skrikus is building a new drive-in at Eau Gallie in south Florida. . . . WOMPI members, who formerly contributed a penny a day all year around to the Will Rogers Memorial Hospital, have upped their donations to 10 cents weekly in a Dimes From Dames drive. . . . Local WOMPIs have already planned several money-making projects to finance the chartering of a Greyhound bus to carry them to the WOMPI Association convention to be held at the Hotel Muehlebach in Kansas City, Mo., on Sept. 7-9. . . . Ida Belle Levey of United Artists, WOMPI service chairman, reported that the Muscular Dystrophy Association will honor WOMPI women with a special award for services rendered to the group's 1961 financial drive. . . . Kay Dilena, petite Japanese-born WOMPI and United Artists cashier, and her husband said goodbye to a legion of friends before leaving here to take up permanent residence in San Francisco. WOMPI Kitty Dowell succeeded Mrs. Dilena in the cashier post. . . . Marilyn Norton is the new assistant cashier at 20th-Fox, replacing Boonie Nixon, who resigned. W. A. "Bill" McClure's staff at Universal held a victory celebration and an advance planning session in the home of Violet Davis after they had captured first place for the fourth straight week among American branches of Universal in the company's 50th anniversary sales drive named in honor of Milton R. Rackmil, Universal president.

MIAMI, FLA., NEWS—New theatres are on the planning board for here and Nassau, B.W.I., where Wometco expects to construct both drive-in and hardtop theatres, but at the present time construction has not actually started on any of the projects. A new theatre has been announced for south Florida's new Cutler Ridge Regional Shopping Center, David Blumberg, president, Cutler Ridge said. The past month saw much activity in theatre remodeling in the greater Miami area, with the Florida State Theatres Colony undergoing complete renovating, and the Florida, downtown Miami, another Florida State theatre, converting to Cinerama. Seats in the Colony were reconditioned and reupholstered with foam rubber; a complete new stage setting was formed with circular screen and circular curtains all automatically operated; the lobby was completely remodeled with a new concession stand.

NEW ORLEANS

Warners home office officials here for the company's recent sales meeting were Charles Boasberg, general sales manager; Larry Leshansky, coordinator of field sales executives; Bernard Goodman, vice-president, Warner Brothers Pictures Distributing Corporation; Ralph Iannuza, head, play dates department; and W. O. Williamson, Jr., southern division manager. Branch managers from Atlanta, Charlotte, Cincinnati, Indianapolis, Jacksonville, Kansas City, Memphis, New Orleans and St. Louis were present at the sessions held at the Roosevelt Hotel. . . . William P. Hunter, executive vice-president, newly formed Producers International Pictures, Inc., was in. . . . L. C. Montgomery, president, Joy Theatre, and wife are leaving this month on a world cruise. . . . Seaman Warren Guerin, U.S. Navy, advised his parents, Marion (Film Inspection Service) and Warren Guerin that he will be home on leave during Mardi Gras Season. . . . MGM branch manager H. A. "Hip" Arata and wife attended graduation exercises for their son, Andy, at the University of Florida in Gainesville. . . . Gene Goodman, United Artists branch manager, attended a regional sales meeting in Atlanta directed by domestic sales manager James Velde. . . . Lew Langlois, Sr., closed the Alamo, St. Francisville, La., until further notice. The theatre was helmed by Lew Langlois, Jr. . . . Ed Delaney, Gulf States Theatres' booker-theatre operations supervisor, made a swing of the entire circuit of 60 some theatres . . . Mr. and Mrs. J. E. Williams became grandparents of a boy born to their daughter, Mrs. John David Salter, Montgomery, Ala. They own and manage the Dianne, Linden, Ala. . . . Officers of the Film Exchange Employes Union Local F-57 were all reelected for the 1962 term of office. . . . Mike Ripps, who recently turned over management-operation of his drive-ins to give most of his attention to the production end of the business, returned from a visit to Aruba, an oil center in the West Indies. . . . Robert Gibson has been added to the manager's staff at the Saenger, New Orleans. . . . The engagement of Ohyllis Beck, Atlanta, Ga., to Kenneth Kurtzman, New Orleans field representative for MGM, was announced. . . . The Lyric, Ellisville, Miss., owned for years by Tom Watson, recently razed by fire, was purchased by outside interests and a commercial business building will be erected there.

NEW HAVEN

Ray McNamara, resident manager for New England Theatres, Inc. (AB-PT), at the downtown, first-run Allyn, Hartford, has set up institutional sign copy in adjacent parking lots, the signs reading, "Get Back to The Movie Habit—You'll Be Glad You Did!" In return, McNamara incorporates a daily reference to accessible parking facilities in his newspaper ads. . . . The once-envisioned extensive distribution of trading stamps through Connecticut theatres has ground to a stop. All theatres—including the LeRoys' Blue Hills Drive-In, Bloomfield; LeWitts' Berlin Drive-In, Berlin; and Markoff Bros.' hardtop Midtown, Norwich—that had been distributing trading stamps have ceased advertising the offer. At the same time, every important national and regional supermarket chain in Connecticut has stepped up trading stamp distribution, many stores, for example, providing "double portions" on specified days of the week. . . . Charles Tolis, general manager, Tolis Connecticut Theatres, has started a Movie Classic Series at the deluxe Meriden, Meriden, under sponsorship of the Meriden Industrial Management Club. Patrons are charged $3.50 for the entire series, including "Yankee Doodle Dandy," "Anthony Adverse," "King's' Row," and "Arsenic and Old Lace." Moreover, the Meriden screened Zenith International's British comedy import, "Follow A Star," in conjunction with a Connecticut Hairdressers' Assn.-conducted fashion show Admission was $2. Evening's proceeds went to the Connecticut Multiple Sclerosis Society. . . . Leonard Sampson, Robert Spodick, and Norman Bialek, partners in the rapidly expanding Nutmeg Theatre Circuit, have named Miss Alice K. Miller, 22, a June, 1961, graduate of Ohio Wesleyan University, to managership of the NTC's latest project, the County Cinema. Fairfield, Conn., art theatre. She is believed to be youngest woman manager in Connecticut exhibition. . . . Adhering to the premise that mothers downtown shopping-bound on Saturday afternoons should be alerted to the availability of a theatre's "built-in baby-sitting service," John Scanlon Jr., owner and manager, Strand, Winsted, Conn., has stepped up advertising, stressing matinee programs. The theatre screens a Saturday "Little Folks' Show," consisting of feature-length children's films plus upwards of 10 color cartoons. Admission charge is 25 cents. The Scanlon ads read, "Let Us Watch The Kiddies While YOU Shop Winsted Knowing They're In Good Hands!". . . Poli-New England Theatres, Inc., wholly-owned subsidiary of Loew's Theatres, Inc., New York, has asked the Bridgeport, Conn., Board of Condemnation for a month's extension of the period originally allotted to decide whether to renovate the Globe Theatre Building, Bridgeport, or demolish the property. Bridgeport Mayor Tedesco has pinpointed the structure, containing the long-shuttered Globe, as initial target in a "Fix Up or Tear Down" campaign geared to provide a "fresh look" for downtown Bridgeport. . . . Producer-director Paul DeTuccio of Hartford, Conn., is reactivating Eastern Productions, Inc., looking to an early autumn start on a projected three feature film program. He is temporarily headquartering at 100 Mountford St., Hartford. This summer, DeTuccio will operate the 250-seat Canton Show Shop, summer theatre some 15 miles from downtown Hartford. He has been busy of late directing U.S. army training films. . . . W. Harley Rudkin, veteran theatre editor and columnist for the Springfield (Mass.) Daily News, has retired from full-time newspaper work because of ill health. Rudkin, who joined The Springfield newspapers in March, 1933, will continue to write his "Family Fare" column and book reviews. . . . The once-rumored move by discount shopping centers into supplementary youngster entertainment, with stress on 16 mm. films, is now reported well down on the priority list in Hartford, Conn. Some months ago, film row heard rumors to the effect that a number of larger discount houses were looking favorably to the idea of screening 16 mm. cartoons in a selected play area for children of adult shoppers. Cost factors—plus the more evident implication that children sometimes prove valuable indeed in shopping selection—led the discount interests to abandon the move.

The Carroll, Waterbury, Conn., is reopening. Operation will be seven-days-a-week with stage shows and films tentatively planned for Fridays and Saturdays. Owner is John Wise and manager is Walter Magnavice.

The Connecticut Theatrical Corporation, owners of the Strand and Embassy, New Britain, have filed assessment appeals. In the Court of Common Pleas action C-T-C, a subsidiary of the Stanley Warner Management Corporation, seeks reduction from the $263,430 assessment on the Strand property and from the $109,010 assessment on the Embassy property. . . . Norman Chasey has resigned as resident manager for Perakos Theatre Associates at the State, Jewett City, Conn. . . . Robert L. Howell, Stanley Warner Palace, Norwich, Conn. has been experimenting with a special 75 cents admission for high school students. Children under 12 are charged 35 cents. . . . The subsequent-run Jefferson, Springfield, Mass., operating on weekends only in recent years, has been closed permanently, its equipment and furnishings sold at public auction as a result of a foreclosure proceedings on a mortgage given to the Liberty Theatre Corporation by Dr. R. Reyes Garcia, who died in September, 1961. . . . Harry J. Fischer, 73, whose name was synonymous with Springfield, Mass., entertainment for many decades, died at his Springfield home. His half-century career, ranging from bit player, make-up man, comedian, character actor, director, and manager of theatre stock companies and motion picture houses, was principally in the eastern U.S. He worked for Western Massachusetts Theatres Inc., as manager of the Strand, Westfield, and Broadway, Springfield.

PHILADELPHIA

Norman Lewis has disposed of the Benson to Al Lidman and the Alan Trading Company, who changed the theatre's policy to that of an adult show place similar to that at their New Broadway. . . . Nathan Milgram Services are now buying and booking for the Natalie Drive-In, Mt. Carmel, Pa.

ST. LOUIS

WOMPIs will hold their March 21 meeting at the Elk's Club. Currently, all WOMPIs are working on the stuffed animals for Easter. . . . Frisina has announced dates for the reopening of its theatres. Matoon and Taylorville will reopen March 23. Those slated for a March 30 opening are Effingham, Hannibal, Keokuk, Laurenceville, Litchfield, Mexico, Olney, Robinson, Shelbyville, and Mt. Carmel. . . . Willie Zalkan is handling the ticket sale for "West Side Story." . . . Irving Shiffrin is in Kansas City working on promotions for "Walk On The Wild Side." . . . Bert Thomas of Des Moines is doing the buying and booking for the Kilarney Drive-In, Arcadia, since John Dugan is now branch manager of UA at Des Moines. . . . Popular KSD-TV star Charlotte Peters is going to do a split screen interview with France Nuyen, star of "Satan Never Sleeps," soon. . . . Jim Burke, KSD, is doing show biz patter from the Nantucket Cove Restaurant every Saturday night. . . . Mrs. Mike Nash, widow of the late Mike Nash

who was a popular local exhibitor for many years, died. . . . The SkiHi Drive-In, Lebanon, has been sold by Earl Hargis to Olen Barton, of St. Louis. . . . R. J. McCafferty, Columbia branch manager, attended a Columbia national sales meeting in New York. . . . Projectionists received more publicity locally when the Sunday Globe-Democrat magazine section featured the Loew's State projectionists in a four page picture spread. Shown manipulating the film from behind the scenes were Clyde E. Williams and A. J. Harbstreet.

SAN ANTONIO

Hollywood film star Greer Garson was a visitor here but not in her usual role as an actress. She appeared at the San Antonio Stock Show with her husband Col. E. E. (Buddy) Fogelson, oilman, rancher, and attorney of Dallas. They have the Forked Lightning Ranch in Pecos, N.M. . . . P. Hernandez is the new manager of the Nacional, which has been completely redecorated inside and out. . . . "Seven Wonders of the World" received about as much space as merchandise in the recent midweek large-space Food Mart ad. Bill Bohling, manager of the Cinerama Capri at El Paso, Tex., has a cooperative deal with the Food Mart Chain where Food Mart patrons receive two 50 cent Cinerama coupons with each purchase of $5 in groceries. Coupons were good Mondays through Fridays. Bohling reported patronage at the Capri has been "wonderful." . . . Lyle Deutrich, owner and manager of several Clock drive-in restaurants in El Paso, Tex., joined with Lone Star's Clarence Habenicht, manager, El Paso Drive-In, to promote a capacity audience for a recent Wednesday, considered to be the slowest night of the week. A 50 cent purchase at any drive in restaurant was good also for admission to the theatre. Over 2,000 customers swarmed the drive-in from dusk to midnight. Habenicht figured his profit would come from the snack bar, and it did. Free balloons were given to each youngster with the purchase of a bag of buttered popcorn. . . . Mrs. Bill Petty has taken over the operation of the Roxy and Rex, indoor, and the 55 Drive-In, Munday, Tex. Her husband spends most of his time on a ranch near Munday recuperating from a heart ailment. They have a son who looks after the operation of the theatres. . . . K. C. Lybrand, Sr., who owned the Majestic, Wills Point, Tex., for many years, died there recently. The theatre has been operated in recent years by K. C. Lybrand, Jr. . . . A petition is being circulated among the students of the Tulia High School in a protest against the "morally degenerating influence of films that dominate the majority of theatre bookings in Tulia, Tex." It was reported that over half of the student body has signed this petition, and a movement is under way to gain support of other towns in this area who have the same beliefs about their motion picture schedules However, there are those who believe such a movement is without any real basis of worry, even in view of the sudden rain of censorship desires of several groups hereabouts for books to be removed from the school libraries and other general matter. Most pictures are morally unobjectionable, and those that have adult themes are run for adults only with only adult tickets sold. . . . "El Paso Movie Ratings," as published in the two newspapers in El Paso, Tex., by the audio visual committee of the women's department of the Chamber of Commerce, began appearing daily.

Plans for building a $1,000,000 Cinerama theatre somewhere in the city were announced in a press release received here from a New York publicity agency representing Cinerama, Inc., producer of the spectacular ultra-wide-screen films. The announcement said the firm had signed a contract with Martin Theatres of Georgia for the construction of new Cinerama theatres in San Antonio, St. Louis, Honolulu, Phoenix, Seattle, and New Orleans. The company announced land for the new theatres has already been acquired and construction is due to start "immediately" for completion in time for the release of the firm's first story-telling picture, "How the West Was Won," next July. However, City Building and Inspections Dept. said it had received no inquiries regarding any building permit for a new theatre. Local theatre men said they had heard only vague rumors that such a plan might be in progress. Together with theatres already equipped for Cinerama or to be remodeled, the Cinerama firm said it expected to have some 60 theatres ready to show its films by July. The announcement did not give the location or other details of the local project. Dallas, Houston, and El Paso are the only cities in the state equipped to show Cinerama films at present. . . . Jack S. Chalman, advertising and publicity director for the local Interstate Theatres, has returned from a special assignment at the Interstate home office in Dallas, Tex. He entered a local hospital for treatment.

SEATTLE

A special theatrical supplement in both of Seattle's daily papers announced that the Bon Marche had become Northwest Releasing's exclusive downtown Seattle agency for ticket sales. According to the supplement, theatre tickets may be charged at the Tacoma, Everett, Bellingham, and Northgate stores as well as the downtown store. The new office, conveniently located on the third floor, will be staffed by Flora Yeilding and Isabella Johnson. . . . The Moore Theatre and hotel changed recently in a $200,000 transaction when the property was purchased by George J. Toulouse, attorney. The six-story building containing the theatre, 11 stores, and 146 rooms, was owned for many years by Lloyd E. Walker and his brother, Guy B. Walker, who died in 1958. . . United Theatre drive-ins are now open for the season. The Duwamish, Aurora, and Midway opened Feb. 16; the Starlite, Tacoma, opened Feb. 20; and the Fife Drive-In, Tacoma, started operations on Feb. 21. Tentatively scheduled for a March opening are the Kitshap, Bremerton; El Rancho, Kent; and the Harbor Drive-In, Aberdeen. . . . John Rowe, formerly in the jewelry business, has joined the Sterling organization and is managing the Palomar. . . . John Strelo, formerly manager, Neptune, is now working in Sterling's programming department. . . . Mrs. Gertrude Carp is newly employed as a secretary in Sterling's advertising department.

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SECTION TWO
VOL. 67, NO. 12
MARCH 7, 1962

ALLIED ARTISTS

Hitler (6203)

DRAMA
107M.

Allied Artists

ESTIMATE: Interesting, though puzzling look at Hitler a la Freud.

CAST: Richard Basehart, Maria Emo, Cordula Trantow, Martin Kosleck, Berry Kroeger, John Mitchum, Rick Traeger, John Banner, Theodore Marcuse, Carl Esmond, Walter Kohler, Martin Brandt, Albert Szabo, G. Stanley Jones, William Sargent, Gregory Gay, Celia Lovsky, Narda Onyx, Lester Fletcher, John Wengraf. Produced by E. Charles Straus; directed by Stuart Heisler.

STORY: Adolf Hitler (Richard Basehart) and his Nazi party become a political force in Germany in the tragic aftermath of World War I. Basehart has an idyllic relationship with his niece, Cordula Trantow, but a violent Oedipus complex (mother-fixation) renders him impotent. He has Trantow killed when she discovers his secret. He is appointed Chancellor, institutes a reign of terror, and rises to dictatorial power through ruthless deals with all who will aid him, in the meantime double-crossing a host of former friends. He is attracted to Eva Braun (Maria Emo), who really loves him. Only she can pacify his mad outbursts, and she is willing to compromise with the complex that makes him less than a man. His power grows until he plunges the world into war. At the end, he is completely mad as he and Emo commit suicide before the fall of Berlin.

X-RAY: This look at Hitler with emphasis on his warped love life is interesting, but quite puzzling as well. For one thing, it is hard to figure how the man shown here could ever rise to such power. Basehart has proven in the past that he is an excellent actor, but in this role seems as much a caricature as a real man in the more violent scenes. This emphasis on the women in Hitler's life eliminates much of the horror of the Nazi movement, although this phase of history is referred to obliquely. Perhaps the psychiatry is valid, but it also seems more of the surface variety than any deep and probing study of a monster's mind. In a nutshell, that is the problem. We know the man was a monster, but this picture doesn't let us believe that to be the case. The definitive treatment of the Hitler story is yet to be done, although this cursory examination should interest some. The women in the film come off quite a bit better than the men, with the two girls in Hitler's life turning in attractive portrayals; as for the gang that surrounds the dictator, none really come to life. A good try, but far from a successful motion picture. Written by Sam Neuman and Straus.

AD LINES: "Hitler . . . History's Most Infamous Character . . . See The Real Man For The First Time"; "Man Or Monster . . . What Horrible Secret Made Him Seek And Flee A Woman's Love."

COLUMBIA

The Hellions

MELODRAMA
87M.

Columbia
(Technirama)
(Technicolor)
(English-made)

ESTIMATE: Western set in South Africa is okay programmer.

CAST: Richard Todd, Anne Aubrey, Jamie Uys, Marty Wilde, Lionel Jeffries, James Booth, Al Mulock, Colin Blakely, Ronnie Fraser, Zena Walker, George Moore, Bill Brewer. Produced by Harold Huth; directed by Ken Annakin.

STORY: The South African of the 19th century was rough and rugged, with law enforcement often limited. This permitted groups of outlaws like Lionel Jeffries and his four sons to run wild, taking what they wanted with little opposition. When Jeffries learns that Richard Todd has been assigned to a town that stood in their path, he decides to settle an old score with him. Their coming is heralded by shootings and a killing, and it's plain that the townspeople are afraid to back Todd. He faces the outlaws alone without a gun, but they won't be bluffed. Todd decides to try and make a stand in his home while protecting his pregnant wife. Jeffries' band imposes all sorts of indignities on the people, and when one of the sons wanders into a hardware shop run by James Uys in search of a gun, Uys accidentally kills him while showing him an unfamiliar new weapon. He decides, as do the others, that it would be best for him to leave town with his wife and son. When Uys learns that Jeffries tried to make love to his wife, he gets off the train and comes gunning for the outlaws even though he is unfamiliar with a gun. With one man to back him up. Todd steps into the breach as the outlaws advance. By this time, the other townspeople take heart and surround the killers who agree to surrender. When Jeffries finds his dead son, he goes berserk and the others try to back his play. All are killed while Jeffries indulges in hand-to-hand combat with Todd. Jeffries falls to his death atop a pile of barbed wire.

X-RAY: There's quite a bit of dramatic suspense generated in this "western" which takes place in early South Africa. Audience attention will be held by the on-screen brutality and murder until decency and righteousness make themselves felt in the forceful reassertion of the citizenry. The "name" of Richard Todd should be remembered by American audiences, and the entry could do okay as part of the program. The color camerawork is good, and the settings are a bit on the different side. The screenplay is by Harold Swanton, Patric Kirwan, and Harold Huth, based on a story by Swanton. There is a song based on the title to be heard before and after the film.

AD LINES: "They Took Over A Town With Their Blazing Guns"; "No One Dared Stand In The Way of 'The Hellions'."

MGM

Sweet Bird of Youth

DRAMA
120M.

MGM
(CinemaScope)
(Metro Color)

ESTIMATE: High rating picturization of hit play.

CAST: Paul Newman, Geraldine Page, Shirley Knight, Ed Begley, Rip Torn, Mildred Dunnock, Madeline Sherwood, Philip Abbott, Corey Allen, Barry Cahill, Dub Taylor. Produced by Pandro S. Berman; written for the screen and directed by Richard Brooks.

STORY: Actor-gigolo Paul Newman returns home to a small southern town, driving and escorting an obviously drunk, faded movie star, Geraldine Page, to the local hotel, where they are given a suite. He plans on seeing his mother, but she died shortly before, and he also wants to see his one-time sweetheart, Shirley Knight, daughter of big-time, crooked politician Ed Begley, who separated the two several times prior. He is prevented from seeing Knight again by watchful state troopers under orders from Begley and by the latter's hoodlum son, Rip Torn, who handles Begley's strong-arm work. Newman takes the opportunity to become better acquainted with Page, who recovers from her hang-over. He supplies her with romancing, dope, and drink, and it turns out that she ran away after a preview of a Hollywood comeback film before the film was finished or the reaction was in. She took to drink to forget as she toured cross-country, and she hired Newman to act as chauffeur and general all-around errand boy. He took the job to get her to open doors in Hollywood, and he does get her to sign a contract and records her confession on how she became a dope addict. She agrees to help after being impressed with his love-making. Meanwhile, Begley's opponents are after him, and he plans to answer their accusations at a television rally. Knight sees Newman from a distance to warn him to go away. He refuses, especially after he learns she once carried his child but the pregnancy was aborted. Begley's son warns Newman and Page to get out of town. Page begs him to come with her, but he refuses, saying he must try and see Knight again. Page gets a call from columnist Walter Winchell, who informs her everyone has been looking for her since her preview was a smash hit, after which she jubilantly packs to go home. Newman asks her to take him along and to see that he gets the breaks. The only way she will take him along is as her chauffeur and not as an actor. When he refuses, she leaves with Begley's ex-mistress, who tells his opposition about Knight's abortion when Begley throws her over. There is pandemonium at the telecast when Begley is confronted by his opposition and he stalks out. Torn finds Newman waiting at the Begley home for Knight, and while his toughs hold him, he smashes his face to make sure that he won't be attractive to women in the future. When Knight returns, she goes to Newman, and they go off together despite protestations from Begley.

X-RAY: The people herein and their actions in this filmization of a hit stage presentation are thoroughly unusual, off-beat, and highly intriguing. Audiences may well sit enthralled, taking in every minute of Tennessee Williams spotlighting a drunken movie star on the downgrade, an unscrupulous and vicious politician, a disillusioned young man who uses his looks and ability to make love as a means to an end, and others, some good and some worse, who make up the interesting screenplay. The combination of talent both before and behind the cameras seems just right, with the performances very good particularly by Newman, Page, and Begley. The direction and production are superior. The word-of-mouth reaction to the film will be most accommodating, and boxoffices should feel the positive effects soon after. Exhibitors should be warned, however, that the entry is not suitable for the young. The camera work and other technical contributions are excellent. The advantage of having director Richard Brooks also write the screenplay is quite evident in the end result.

TIP ON BIDDING: Higher rates.

AD LINES: "The Play That Captivated Theatre Audiences For Years Now On The Giant Screen in Color"; "He Sold His Ability To Make Love To Any Woman Who Could Afford Him."

World In My Pocket

MELODRAMA
93M.

MGM
(Filmed in France and Italy)

ESTIMATE: Good suspense entry for the program.

CAST: Rod Steiger, Nadja Tiller, Peter Van Eyck, Ian Bannen, Jean Servais, Marisa Merlini. Produced by Alexander Grueter; directed by Alvin Rakoff.

STORY: When Nadja Tiller presents a plan for a million dollar payroll robbery of an armored car, Rod Steiger and his gang of thieves are wary. When a test robbery to acquire operating money and to test Tiller comes off successfully, they accept her and go ahead with the plans for the robbery. The armored car stops on a lonely road when it comes across Tiller lying in the road next to a wrecked and burning car. When Peter Van Eyck's gun jams, Steiger is wounded by one of the guards, who is killed. The driver of the vehicle also seems dead. They load the car into a trailer and go to a lonely spot where the car is forced open and Ian Bannen goes to get the driver out. The latter in a dying effort shoots Bannen fatally. To further complicate matters, Van Eyck tries to get romantic with Tiller, and Steiger has to put him in his place. Another member, Jean Servais, has difficulty trying to open the safe. While in a trailer camp, they arouse the suspicions of a young boy, who notifies the police. They move out to a mountain camp site where Servais is killed by a snake. Their attempt to flee is blocked by a rockslide on the road and when the police catch up, Van Eyck offers resistance and is killed. Steiger and Tiller surrender.

X-RAY: The blueprint on how to hold-up an armored car successfully for over a million dollars is loaded with suspense, some violence, a simple plot wherein several unusual twists crop up, good acting, and able direction and production. It should be a good addition to the double bill with Steiger the most familiar to general audiences, whereas the others may have some following in the art spots. The screenplay is by Frank Harvey based on the novel by James Hadley Chase.

AD LINES: "A Shocking Thriller", "A Million Dollars. . . . Four Men And A Girl."

20th-FOX

Satan Never Sleeps

DRAMA
126M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Filmed in England)

ESTIMATE: Anti-Communist film has names and angles.

CAST: William Holden, Clifton Webb, France Nuyen, Athene Seyler, Martin Benson, Edith Sharpe, Robert Lee, Marie Yang, Andy Ho, Bert Kwouk, Weaver Lee. Produced and directed by Leo McCarey.

STORY: In 1949, just prior to the Reds overrunning all of China, young priest William Holden passes a mission where he gets the Father and his associates to detain and care for attractive France Nuyen, whose life he saved and who has taken to following him wherever he goes. Holden arrives at another mission to relieve Father Clifton Webb. The latter, annoyed because Holden is late, takes off in a cloud of dust. Before long he is back, a prisoner of a Red column of soldiers commanded by Weaver Lee, a former mission baby and student who has denounced Christianity to serve the Communists. The mission is off-limits to nearly everyone, the food and staff are taken away, and other discomforts are imposed to discredit the two priests. Webb, not knowing Nuyen and Holden know each other, hires her in the market to come cook for them. She proves an embarassment to Holden by expressing her love continuously for him at every opportunity. The Red indignities bring on a heart attack for Webb. To further complicate matters, Lee rapes Nuyen, after which she stabs him. She agrees to go home, not being able to offer Holden innocence anymore. Holden is sent after penicillin while Webb is held as hostage. Lee recovers, but he doesn't let them go as promised. Instead, both are jailed for refusing to confess their crime against the state. A pregnant Nuyen reappears and has her baby with the help of Lee's parents. A Red officer and a Russian advisor arrive and express displeasure with Lee's administration. They also order torture of the two priests which arouses the anger of the people, who battle the soldiers. Among those killed by the Reds are Lee's parents, and Lee is reconverted to Christianity. He, Nuyen, the baby, and the two priests make a dash for freedom. Webb sacrifices his life so that the others may reach safety and freedom. Later, when Lee and Nuyen are wed, their baby is baptized by Holden.

X-RAY: The various parts of this picture puzzle are impressive unto themselves. No one can deny the attraction Bill Holden provides, the ever-penetrating dry delivery of Clifton Webb, the charm of France Nuyen, and the noble theme of opposition to the Reds which is the theme of the story. When all are put together, however, the end result is a film that is over-long, containing some awkward and embarrassing scenes and situations. Performances are matter-of-fact, and the direction and production are average. There are frequent promises of action, but these are seldom fulfilled. To summarize—the public can be offered the "names" of the cast, the promise of an interesting story, the color, and the fact that the screenplay by Claude Binyon and Leo McCarey is based on Pearl S. Buck's "The China Story." The rest is up to the public.

TIP ON BIDDING: Higher program rates.

AD LINES: "Leo McCarey Offers a Successor to 'Going My Way'"; "Two Priests And A Girl Against China's Communists"; "A Universal Tale of Love and Adventure Set in the China of Yesterday."

UNIVERSAL

Cape Fear

DRAMA
105M.

Universal

ESTIMATE: Good suspense meller features potent cast.

CAST: Gregory Peck, Robert Mitchum, Polly Bergen, Lori Martin, Martin Balsam, Jack Kruschen, Telly Savalas, Barrie Chase, Paul Comi, John McKee, Page Slattery, Ward Ramsey, Edward Platt, Will Wright, Joan Staley, Norma Yost, Mack Williams, Thomas Newman, Alan Reynolds, Herb Armstrong, Bunny Rhea, Carol Sydes, Alan Wells, Allan Ray, Paul Leavitt. Produced by Sy Bartlett; directed by J. Lee Thompson.

STORY: Gregory Peck is a successful lawyer and happy family man with wife Polly Bergen and daughter Lori Martin. Robert Mitchum arrives in town, seeks out Peck, and makes no direct threats but indicates that he is seeking revenge. Peck had testified against Mitchum after the latter committed a shocking sex crime, and Mitchum had spent eight years in prison. Peck seeks the help of police chief Martin Balsam but nothing can be done unless Mitchum commits an overt act. They harass Mitchum in the hope that he will leave town, but Mitchum hires attorney Jack Kruschen, who threatens Peck with legal action. Peck hires private detective Telly Savalas to trail Mitchum and guard his family. Mitchum savagely assaults Barrie Chase but escapes before police arrive. Savalas tries to get Chase to testify against Mitchum, but she is petrified with fear and leaves town. Mitchum continues the cat and mouse game, terrorizing Bergen and Martin, but never breaking the law. Desperate, Peck takes the law into his own hands, using his wife and daughter as bait. The climax pits the two men against one another as Mitchum plans to attack both Bergen and Peck's 12-year-old daughter.

X-RAY: A powerful cast adds to the impact of this well-made, suspenseful entry. While the situation is not a completely unfamiliar one, fine direction and production as well as an intelligent script keeps tension high throughout. Acting honors are evenly divided, with Mitchum capturing most attention because of his role, as sadistic and brutal a villain as the screen has seen for some time. Little Miss Martin, of television's "National Velvet," offers another exploitation peg, as does Polly Bergen. The film has a lot going for it, not the least of which is excellent, mood setting photography in picturesque Savannah, Ga. All in all, it shapes up as a highly saleable suspense entry that should satisfy most filmgoers. Screenplay is by James R. Webb, based on a novel by John D. MacDonald.

TIP ON BIDDING: Better program rates.

AD LINES: "Screaming Suspense And Violent Shock As A Man Of Total Evil Swears Revenge"; "Good Versus Evil . . . Drama At Its Most Violent . . . Terror As Raging As The Elements Themselves."

MISCELLANEOUS

Erotica

NOVELTY
61M.

Pad-Ram Enterprises
(Eastman Color)

ESTIMATE: Models in their baths for fast-buck trade.

CREDITS: Produced by Péte De Cenze and Russ Meyer.

STORY: A film editor is busy at work on his Moviola, film editing machine, and his efforts are shown in six individual vignettes showing in gorgeous Eastman Color the animated deportment of lovely models in their baths. NAKED INNOCENCE shows a lass taking a nude bath in a country creek. BEAUTIES, BUBBLES AND H_2O has two models in a satire on the many ways of taking a bath. THE BEAR AND THE BARE features a voluptuous gal wearing a bear skin in contrast with shots of various types of bears. NUDISTS ON THE HIGH SEAS features three damsels sun-bathing on a sailboat in the Pacific off the California coast; THE NYMPHS contrasts the tub bath with the stand-up shower bath with shots of an outdoor swimming pool for good measure; while the BIKINI BUSTERS offers a history of the bathing suit with most of the footage devoted to briefer than brief bikinis with the girls removing the scanty tops.

X-RAY: This girlie, nudie novelty offers more femme pulchritude than seen in several nudist colony pictures put together. The models a la Playboy and other magazines

display busts unashamedly and in profusion. Consequently, this effort should do well in houses that can play it and do not mind a fast-buck reputation. With all the bathing shots displayed, it is in a sense the cleanest picture ever made. For exploitation spots and the fast buck operators, it should indeed prove a natural. Off-screen commentary is jumbled at times in an attempt at laugh getting but is a distraction and waste of time.

AD LINES: "The Best Thing In Sight"; "More Girls Than You've Ever Seen Before!"

Harold Lloyd's World of Comedy

COMPILATION
94M.

Continental

ESTIMATE: Fine fun for all.

CREDITS: Produced by Harold Lloyd; associate producer, Jack Murphy; music by Walter Scharf; narration written by Art Ross.

STORY: Bits and pieces from Harold Lloyd comedies of years ago are to be seen here. Represented are "Safety Last," 1923; "The Freshman," 1925; "Hot Water," 1924; "Why Worry," 1926; "Girl Shy," 1924; "Professor Beware," 1938; "Movie Crazy," 1932; "Feet First," 1930.

X-RAY: The various moods of veteran comedian Harold Lloyd are to be seen here as well as some very funny excerpts from some of his past hits, both from the silent days when a narration provides a running commentary and from the films with sound. There are lots of laughs and plenty of funny thrills as one of the greatest stunt men in the history of the industry swings, crawls, climbs, rides, and falls into action. It seems to this viewer that Lloyd hasn't received much exposure on television. Therefore the youngsters who like their fun visual should get a big bang out of the on-screen proceedings. A little extra effort, campaigns using the old car stunts, contests for mother and dad, etc., may well bring out the fans of the silver screen of yesteryear as well as those who are today's moviegoers.

AD LINES: "One of The Funniest Men In The History of The Movies Is At His Greatest"; "You Must Laugh Loud And Long Or Your Funnybone Is Broken."

FOREIGN

La Notte (The Night)

DRAMA
120M.

Lopert Pictures Corp.
(Italian-made)
(English titles)

ESTIMATE: Import will garner mixed art house reaction.

CAST: Jeanne Moreau, Marcello Mastroianni Monica Vitti, Bernhard Wicki, Rosy Mazzacurati, Maria Pia Luzi, Vincenzo Carbella. Produced by Emanuele Cassuto; directed by Micheangelo Antonioni.

STORY: One summer afternoon, writer Marcello Mastroianni and his wife Jeanne Moreau go to the hospital to visit their close friend, Bernhard Wicki, for whom there is no hope. Moreau, distressed, leaves early, and when Mastroianni follows later he is accosted by a young nymphomaniac in the corridor. She drags him into her room, but they are interrupted by the arrival of nurses. He and Moreau next go to a literary reception in honor of his new book. She again slips away early to wander the streets, eventually coming to where they used to meet. She phones him later to come pick her up. They hope to lose their moodiness by going to a night club and then to a party at the large estate of industrialist Vincenzo Carbella, who tries to persuade Mastroianni to come to work for him as head of a new public relations department. Mastroianni is fascinated by the youthful beauty and the manner of his host's daughter, Monica Vitti, but their relationship remains on a superficial level. Moreau welcomes the attention of a playboy guest, but this never goes any place either. As daybreak arrives, husband and wife go off together attempting to rekindle their passions for each other.

X-RAY: This import comes up with lots of promise, but if audiences expect anything further they are in for disappointment. The actions of the bored people in the plot are interesting to a degree, but their movements are obscured by lackadaisical involvements. Different viewers will react in various ways. Some will like what they see very much; others will not. The acting is quite competent, and the direction and production are good. It will probably be compared by art house viewers to Antonioni's previous contribution, "L'Avventura," which garnered quite a bit of attention and praise. The original story and screenplay are by Micheangelo Antonioni, Ernio Flaiano, Tonino Guerra.

AD LINES: "Italian High Society Exposed"; "Another Great Film by Antonioni Who Gave Audiences 'L'Avventura' "; "They Took Life As It Came And Tried Chasing Their Boredom Any Way They Could."

Zazie

COMEDY FANTASY
86M.

Nouvelles Editions De Films
(French-made)
(English titles)
(Technicolor)

ESTIMATE: Wacky import is colorful.

CAST: Catherine Demongeot, Philippe Noiret, Hubert Deschamps, Antoine Roblot, Annie Fratellini, Carla Marlier, Vittorio Caprioli, Yvonne Clech. Produced and directed by Louis Malle.

STORY: Zazie (Catherine Demongeot) is an 11 year old who is wise beyond her years, and her mother brings her to Paris for a three-day stay with her uncle, Philippe Noiret, while she goes off with her latest lover. The youngster has dreamed of riding the subways but is thwarted by a subway strike, and she is most emphatic and frank in her language, which is more suited to a truck driver. She takes off on a tour of Paris, falling into the clutches of stranger Vittorio Caprioli, from whom she escapes. He follows her around in a weird chase and winds up falling in love with beautiful Carla Marlier, Noiret's wife. Noiret takes Demongeot to the Eiffel Tower, which is a memorable experience, and this leads to a merry chase with Caprioli in pursuit. All concerned and even some who are not concerned wind up in a night club where a fantastic brawl wrecks the place. This over, Noiret takes Demongeot home by subway now that the strike is over, but she has fallen asleep and is never aware of this memorable experience. He delivers her to her mother at the station, and the youngster seems to have had a good time.

X-RAY: You have to see this entry before you can believe what has been or what will be said about it. It's the wildest, weirdest concoction of comedy and color and fantasy and suggestive sequences that has come through in some time. The pace is frantic and frenetical so that the viewer is kept pretty much on the go throughout. The slim story line has been embellished and embossed by trick photography so that the end result is a kaleidoscope of colorful nonsense which is sometimes funny. The titles offer a rough translation of the language of the 11-year old which is also rough, and the film because of this and some of the situations may be best suited for adult audiences. The screenplay by Louis Malle and Jean-Paul Rappeneau is based on the novel, "Zazie Dans Le Metro," by Raymond Queneau.

AD LINES: "A Youngster And Her Experiences Which Will Never Be Forgotten"; "Paris Is Explored And Exposed In Startling Color."

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MARCH 7, 1962 SECTION THREE VOL. 67, NO. 12

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

D | MERCHANTS

NUMBER D-14

100% Coca-Cola Cooperation

THEATRE: **Esquire,**
ADDRESS: **Sacramento, Cal.**
MANAGER: **John Reidt**

Knowing that Coca-Cola Company had a lot to do with the contents of United Artists' "One, Two, Three", I invited their top officials to a sneak preview I held two weeks before my playdate.

My next move was an appointment at their office. They had 23 route trucks that covered the entire city and county; and I arranged to put large banners on each of these trucks advertising the film and stating "Now playing, Esquire Theatre."

They put in 100 displays in chain grocery stores throughout the territory. Featured was the giving away of free cases of Coke and a pair of guest tickets to see the film to the customers of these stores. All stores kept these displays up for the entire three week run of the film. All carried full credits on the picture and my theatre, and gave us a massive coverage all over the area.

In addition to this promotion I arranged with the Coca Cola people to give away 12 Picnic Coolers plus 12 cases of Coke through a radio contest. This contest went over very big. The cost of the radio time was split between the Coke company and the theatre. I gave them a large lobby display.

The first week we gave out lucky balloons on the downtown streets. We had the marquee lined up with balloons; but due to a heavy wind storm these didn't last very long although they created a lot of attention during their short stay. We also lined up 15 other places of business in good traffic locations for window displays.

The campaign was very successful and gave us good business. The cooperation from the Coca-Cola Company was tremendous.



Coca-Cola lent full cooperation to John Reidt, manager, Esquire, Sacramento, Cal., by setting up 100 displays in chain grocery stores in his area on United Artists' "One, Two, Three."

NUMBER D-15

Re-Run Of 27 Year Old Local Film

THEATRE: **Colonial,**
ADDRESS: **Florence, S.C.**
MANAGER: **Floyd H. Gainous**

Back in 1935 a photographer came into town and made an hour long film of people, places and things of interest. This film had not been run since then.

After a screening, I observed that 20 of the merchants who were in the film then are still in business today. With the thought that the residents of the city might like to see this picture again I went to work and sold all 20 merchants on the idea of sponsoring the picture for a re-run. This insured our getting a good return for our troubles and our house nut out of it.

The merchants received a mention at the beginning of the film saying they sponsored it; and took a full page ad in color in the newspaper on opening day. The newspaper was one of the 20 so they helped by running free publicity on our showing of the old, local film. We also had a total of 100 spots on the radio at no cost to us.

We dressed all the employees up in old style clothes with smart-looking fancy vests, straw hats, etc. and sold sno-cones for the good old price of a nickel.

We constructed a false front; arranged to have three old cars parked out front during playdate, one being a 1935 Ford.

The new print of the film was re-done with a sound track featuring the voice of a popular local television announcer.

The results were very good; and with no film rental for the added attraction, we, of course, came out alright.

NUMBER D-16

Jalopy Give-Away in Blizzard

THEATRE: **State**
ADDRESS: **Fostoria, Ohio**
MANAGER: **C. V. Mitchell**

Despite the worst storm of winter, seven inches of snow, our second annual jalopy give-away proved mighty effective.

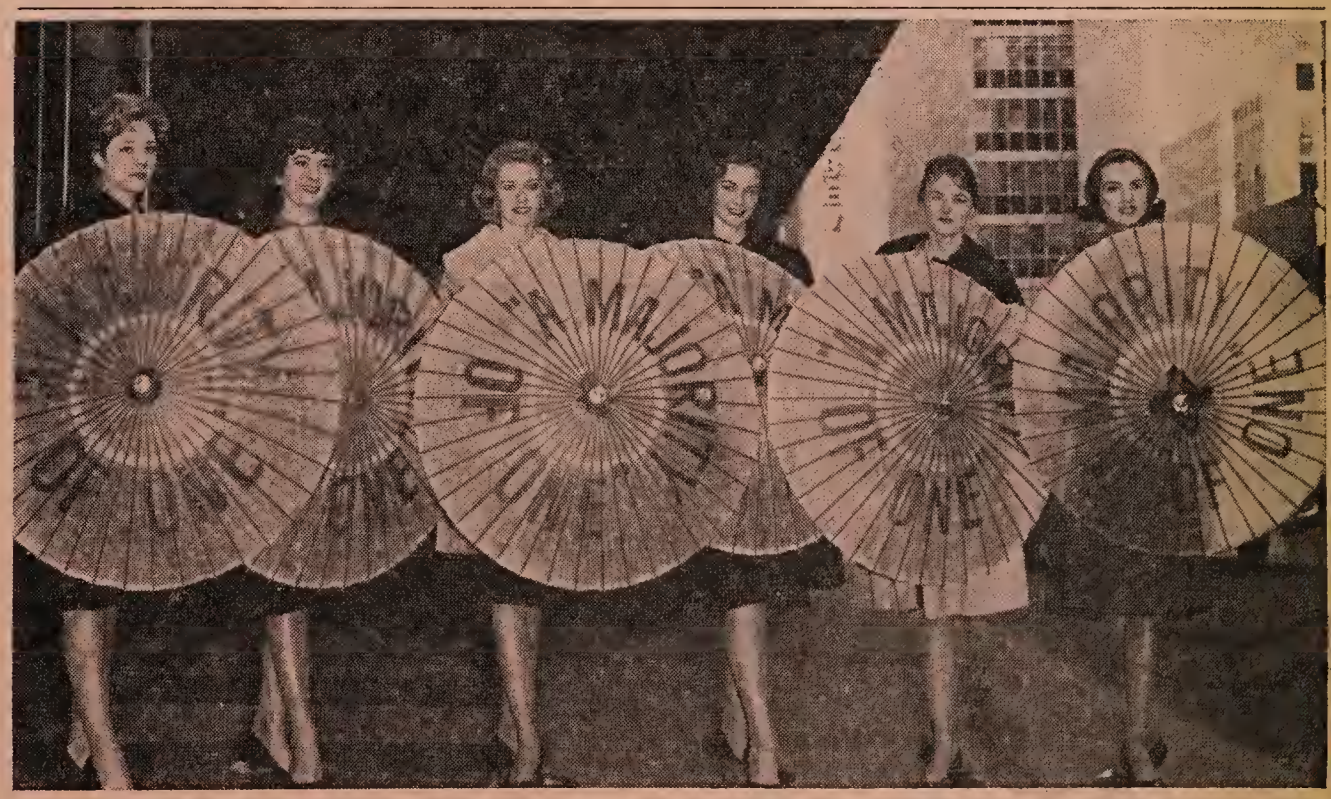
For six weeks patrons received coupons with every adult ticket purchased at the boxoffice. All they had to do was put their name on it and deposit it in a container in the lobby. The jalopy was parked in front of the theatre on Friday nights, and the rest of the week it could be seen at the cooperating dealer's.

As the date for the give-away neared, we distributed heralds with Kresge, Montgomery Ward and Murphy's dime store assisting by putting one in customers' bags at the checkouts.

Also, the dealer had some heralds as well as coupons which were passed out to all customers at his parts department. All these stores put a herald and coupon in their store windows.

The local newspaper runs a "Teen Page" once weekly and gave us a nice write up.

This year it was a little harder to get a jalopy as the dealer who previously cooper-



Six Radio City Music Hall Rockettes recently toured midtown Manhattan, New York City, with Oriental parasols ballyhooing Warners' "A Majority Of One." The Japanese theme is dominant in the national promotion of the film.



In a joint promotion WIP and the Arcadia paid the marriage license fees for 43 future brides and bridegrooms on Valentine's Day at Philadelphia's City Hall. The stunt was set up in connection with U-I's "Lover Come Back" and Jack Kruschen, who plays a supporting role in the film, was on hand to greet applicants Sandra Weiss and Arnold Kamens.

ated with us is no longer in business. However, by showing the dealer how we could help him advertise his business away from his place of business on our screen, etc. swung the deal. We also printed the heralds and coupons and paid for the trailer which plugged both the dealer and the date and time of the give-away. He was at the theatre that night and was very happy with the event. As he left the theatre, he said, "See me the next time you want another jalopy."

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.
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For United Artists' "One, Two, Three", Penn, Pittsburgh, Pa., local model Jerry Strecki dressed in tights and a parka was used as street ballyhoo. She gave out clusters of balloons in the downtown area. Some contained passes to the theatre.

NUMBER D-17

Atmosphere For "Flower Drum Song"

THEATRE: North Massapequa,
ADDRESS: North Massapequa, N.Y.
MANAGER: Charles E. Boeckman

Since all competing theatres in our area were playing U-I's "Flower Drum Song" at the same time we felt it was necessary to do some extra promoting in order to get the people to go to our theatre.

In our lobby we set up a fine display consisting of Chinese lanterns hanging from the lights, and small Chinese figurines on the shelfs and candy counter. The figurines were borrowed from staff members, and the lanterns were purchased at a very low price.

For one week prior to our playdate and during the run of the film, the cashier, candy attendant and doorman all wore attractive Chinese costumes, which were borrowed and therefore cost us absolutely nothing.

Lam's Chinese Restaurant provided us with Chinese fortune cookies which we distributed to patrons on the first four nights of our engagement.

The restaurant also permitted us to put up a large 8 feet x 4 feet sign in front of their place of business, which is located on a main road. The sign gave feature title, playdates and name of theatre. In return, we gave the restaurant 40 guest tickets which they distributed to some of their patrons thereby attracting interest in the picture.

These extra promotions, together with our usual newspaper ads and radio spots, attracted plenty of attention and paid off at the boxoffice.



In San Francisco an "Apple Annie" got the heave-ho from the swank Sheraton-Palace Hotel after trying to dispose of some of her apples in one of the promotions for the opening of United Artists' "Pocketful Of Miracles" at Loew's Warfield. Stunt was covered by local papers and television.



A four-way promotion helped Columbia's "Mysterious Island," Victory, Brussels, Belgium. Participating were Renault Automobiles, Le Bon Marche department store, Hachette publishers, and Euro-Rama, top circulation weekly magazine. Centered around an essay contest there were over 20 prizes, first of which was a 1962 Renault.

I | INSTITUTIONAL

NUMBER I-3

Happy 22nd. Anniversary

THEATRE: Bryan
ADDRESS: Bryan, Ohio
MANAGER: A. W. Yahraus

Recently we celebrated our 22nd birthday and as a feature gave away free passes to celebrate with first prize a season pass; second prize, six month pass; third, three month pass; and fourth, one month pass. To win, all one had to do was stop in the lobby and sign his or her name.

The event was marked by our increasing our advertising and showing "Babes In Toyland." Our anniversary ad ran six and three quarters inches by three columns.

The Bryan Times gave us an editorial which read as follows:

"The Bryan Theatre is observing its 22nd birthday, and with quite a show, "Babes In Toyland."

"Back in the 30's Skirball Brothers bought the Temple Theatre from L. D. Miller, and a bit later they purchased property on the west side of the square and built the present theatre, which was the finest in Northwestern Ohio.

"There has been quite a change in that time, when the pictures were all in black and white. First came color, then the wide screen and improved sound systems until today the pictures can bring scenery to the stage with realism and beauty.

"But something new has been added—television, which has closed many theatres. In Williams county only the Bryan and Montpelier theatres are still operating. While the attendance has been reduced, the quality of the pictures has been improved and it is a tremendous change from the 21 inch screen to the wide screen, in gorgeous color—and with no commercials.

"So we extend congratulations to the Bryan Theatre and to its manager, Al Yahraus, who is active in the business and social life of Bryan, looking forward to many more birthdays for this excellent playhouse."

Movie Bonus Plan Provides Patrons Of Supermarkets With New Film Fun

NEW YORK—About the middle of March and thereafter, supermarkets around the country will be offering their customers, with every $10 purchase, a free Movie Bonus Certificate, redeemable at 50 percent of the prevailing box office admission price at any of the participating theatres.

The Movie Bonus Plan will be launched by Penn Fruit Company in New York City—in the Bronx, Queens, and Staten Island; in New Jersey—at Paramus, West Orange, and Trenton; in Baltimore and Glenn Burnie, Maryland. Similarly, Growers Outlet, Inc., of Springfield, Mass. will break with the Movie Bonus Plan in Springfield, Holyoke, Chicopee, Ware, Fairview, Ludlow, and West Springfield.

Herman Berlandt, east coast representative of the Movie Bonus Corporation, the organization which developed the supermarket—theatre promotional tie-up plan, pointed out that "as the Movie Bonus Plan is being launched in other parts of the country, the Greater New York Metropolitan market area will be served with the Movie Bonus Certificates through several of the well-known supermarket chains. These companies, now negotiating for its adoption," Berlandt revealed, "are Key Food Stores, Dan's Supreme Markets, Smilen Food Stores, and A & P Supermarkets for three northern New Jersey towns."

Nationwide, the first year's goal for the Movie Bonus Plan, according to Nick John Matsoukas, president of the Movie Bonus Corporation, is to bring to the theatres 10,000,000 additional customers during week days and, at the same time, stimulate business for the supermarkets to the proportionately representative amount of $100,000,000. Matsoukas pointed out that "the Movie Bonus Plan has been well received by important theatre circuits as well as by independent theatre owners. The theatres are ready to participate on an area-by-area—theatre-by-theatre basis, as fast as our organization concludes supermarket agreements."

Some of the theatre companies which have joined the plan, thus far, are RKO Theatres, Randforce Theatres, JF Theatres in Baltimore, Fabian Theatres, Interboro Theatre Circuit, Stanley Warner Theatres, Walter Reade Theatres, Brandt Theatres, Consolidated Theatres, Associated Prudential Theatres, and many independent theatre operators.

The Movie Bonus Plan is designed to stimulate traffic and build business for two of the most important institutions of the community—the supermarket and the theatre.

Under the Movie Bonus Plan, the supermarket issues one Movie Bonus Certificate with each $10 purchase.

The Movie Bonus Certificate is redeemable at the local participating theatres at 50 per cent of the prevailing box office admission price—on days of the week and for special performances, as indicated on the Certificate. This is just about the highest value premium offered to date by supermarkets.

Through the Movie Bonus Certificate Plan, the supermarket offers its customers two very unusual features—high premium value and instant redemption—at the lowest overall cost yet—as low as three-tenths of one per cent.

Through its area licensed distributors, the Movie Bonus Corporation grants to the participating supermarket an exclusive franchise agreement with reasonable area protection for a period of six months to one year.



Manager Charles E. Boeckman, North Massapequa, North Massapequa, N. Y., is seen with his theatre staff attractively costumed in Chinese attire to plug U-I's "Flower Drum Song."

With each franchise agreement, the Movie Bonus Corporation supplies at no cost to the supermarket and the theatres the following point-of-sale promotional accessories: (a) Five 40 x 60 posters, printed in two colors on 80 lb. offset Bond paper; (b) Ad mats and ad layouts suitable for newspaper use, mailing pieces, store streamers, etc; (c) Theatre screen trailers, where the policy of the theatre and/or programming permit the use of these trailers; (d) Press book with news, feature stories, promotional ideas, and suggestions.

It costs the theatre nothing to join the Movie Bonus Plan. The only cost to the supermarket is the purchase of the required number of Movie Bonus Certificates, which may be ordered by the supermarket as needed. The cost is calculated on a sliding scale. The final unit cost of the Movie Bonus Certificate is determined by the accumulated total number purchased for the entire period of the franchise agreement. Through the sliding scale, the unit cost of the Movie Bonus Certificate comes down to as low as three-tenths of one percent per dollar volume of business created for the supermarket by the Movie Bonus Plan.

NUMBER I-4

Makes Good Use Of Recordings

THEATRE: **Decatur,**
ADDRESS: **Decatur, Mich.**
MANAGER: **Jack Repp**

If your situation is like ours, a small town of 1864 population, last run in the county, where pictures of a sophisticated nature lose money even if you got them free although you still have to play them to stay open, you might try what we did when faced with even so fine a sophisticated film as "Breakfast At Tiffany's."

We got the teaser and production trailers from National Screen Service and Paramount; got the radio spot record; the lobby spot; and the open-end interview with Audrey Hepburn; and the Mancini recording of "Moon River."

"Moon River" is the only thing in the picture that had been pre-sold to our people yet it isn't heard in the trailer, nor is there any reference to it, so here's what we did. After discarding the teaser and the lobby spot as no good for us, we played a one-minute radio spot the third change before opening at the end of intermission between features on a double bill. (You don't have an intermission? You should consider it. Great for concessions, records of title songs of future attractions, etc.) The second change before opening we played "Moon River" during intermissions; and one change before we did open-end interview from projection room during intermission, prefaced with remarks like ". . . interview with Audrey Hepburn, star of "Breakfast At Tiffany's", which we were lucky to be able to get a few weeks ago on a trip to Detroit" (This was absolutely true, even though the impression conveyed what it was supposed to convey.)

People came out to the lobby and asked the door-man, cashier and concessionaire, "Is that really Audrey Hepburn and Jack?" Our answer was, "Yes, word of honor." Closing remarks mentioned our theatre, town, playdate, etc., making our patrons feel that the actress had heard of and was interested in our town.

For the two changes before our playdate we used the production trailer. We found it to be 2:37; "Moon River" record is 2:45, preview reel 2147 before end of "Tiffany" trailer; and used two seconds to get arm on record. Then, at end of narration on trailer, we switched to and brought up the record and played it to end, which came out perfectly; finally tying the song in with the picture very effectively.

The use of the record should help a great deal in situations where "Tiffany" would be a natural in the first place.

Our outcome: we made $22—don't laugh—pictures as good as this have been known to lose $60. Our biggest gross since August was "Ma and Pa Kettle At Waikiki."

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price Includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.



Fred Goldberg, United Artists executive director of advertising; publicity and exploitation, left, and Al Fisher, UA's exploitation manager, display posters tying in "One, Two, Three" with Coca-Cola. The soft drink company is cooperating in promoting the film in which James Cagney plays a Coke executive in Berlin.



Luskin's Department Store in Baltimore, Md., co-sponsored with United Artists and the Mayfair Theatre in a contest whereby the grand prize was an all-expenses paid trip to London for the Royal Film Performance of "West Side Story". A hundred other prizes including record albums, wall clocks, shavers, and broilers were distributed to patrons.

COMPANY ASSISTS

MGM announces that wardrobe and set sketches plus key props from Cinerama's "How The West Was Won" are being assembled as a touring exhibit to be placed on the road at the time of the production's hard-ticket release. The exhibit is being planned so it can be placed in theatre lobbies or department store windows. After several weeks in one Cinerama theatre, the exhibit will be moved on to another until most of the cities playing the film have been covered.

ALLIED ARTISTS and Samuel Bronston report that the Roto-Broil Corporation of America, Long Island City, has purchased blocks of tickets for "El Cid" at the Warner, New York City, to be given to their salesmen as incentive prizes. The film has become a popular ticket for this kind of exploitation because of its complete acceptance as wholesome family entertainment.

UNIVERSAL developed a comprehensive joint promotional effort with the U.S. Marine Corps in connection with the release of "The Outsider" which will at the same time spur the Marine Corps enlistment campaign. With the Marine Corps marking the 17th anniversary of the famed Iwo Jima Flag Raising on Mount Suribachi, Universal has produced a special photographic promotion piece of the ceremony which ties in with the film, the story of Ira Hamilton Hayes, the Pima Indian hero of World War II who was one of the six men who participated in the flag-raising. Anniversary ceremonies in New York included a re-enactment of the flag-raising in Times Square and the changing of the Square's name to "Iwo Jima Square" for the day. Second in the series of special events was the invitational preview of "The Outsider" at the Metropolitan, Washington, D.C., for a large group of dignitaries, including military leaders, members of Congress, the White House staff and the diplomatic and press corps. TV and radio spots for the Marine Corps recruitment drive carrying a plug for the film are being distributed to stations across the country. An 8x10 promotional piece on the flag-raising is being made available for use by theatres.

THE LUCKY ELVES, five puppetoons who appear in the MGM Cinerama presentation of George Pal's production, "The Wonderful World Of The Brothers Grimm" are being taped and measured for reproduction as lucky dolls. The elves are a feature of "The Cobbler and The Elves", fairy tale sequence and each of the five possess distinctive personalities. Current plans call for them to be reproduced in a variety of sizes ranging from 1½-inch lapel pins to 36 inch dolls.

NUMBER I-5

Grand Opera Series Clicks

THEATRE: **Broad,**
ADDRESS: **Philadelphia, Pa.**
MANAGER: **Luke Hoffman**

We have found that grand opera, now in its 12th series, if handled properly, will pay off handsomely at the boxoffice at one performance only at midweek.

Priced at $1.00 an admission or $3.00 for a series of four, it is a lot of work rounding up the programs, such film fare is limited as one soon learns; and it is a big job keeping mailing lists up to date and getting them out on time, in addition to keeping newspaper advertising clear and understandable. Having the opera-lovin' crowd is no picnic either, as these people are very demanding and critical of both sound and projection. This, together with the fact that many of them have been forced to buy standing room for the once only performance has given us no bed of roses.

Our 12th series, to give you an idea, consists of Donizetti's "L'Elisir D'Amore"; "The Immortal Mozart"; Tchaikowsky's "Eugene Onegin"; and Puccini's "Madame Butterfly".

We are now lining up a new series to follow this one. In addition to opera, we are considering Shakespeare Festivals; Musical Comedy Festival; and Ballet Festivals.

We have found that this special type of film fare attracts people who are not usual movie goers and that we are thus getting part of the 'lost audience' back into the movie going habit.

Of course, city-wide ready accessibility is a factor in our success with this opera series feature, as we have found that our draw is certainly not limited to our immediate neighborhood; and while we have been successful with this series policy, other houses in our circuit have not. Close cooperation with local opera companies and concert groups is a necessity to a successful operation of this type. The use of their mailing lists, etc., will prove of inestimable value in reaching the people you want as prospective customers.



Free Valentine's Day continental breakfast was served in the lobby of the Michigan, Detroit, preceding a nine a.m. opening of U-I's "Lover Come Back."



A tie-in with the Sydney Motor Scooter Club was an attention-winning angle in the publicity campaign for U-I's "Come September", State, Sydney, Australia.

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CLASSIFIED ADVERTISING

Fifteen cents per word (Include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. 1,000 Passes printed FREE with your first week's order! WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

CIRCUIT FILM BUYER-BOOKER AVAILABLE. Over 20 years experience major circuit. Presently employed. Minimum salary $225 week. Desire advancement opportunity based on results. Will relocate. Reference. **BOX A228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

WANTED: Year-round manager for Philadelphia Drive-In. All correspondence held in strict confidence. Rugged man to take charge of upkeep and maintenance of drive-in. State experience and salary expected. **BOX B228, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

AVAILABLE IN CEYLON, twenty years experience, American organization trained in exploitation, promotion, distribution. Can arrange immediate play-dates for American films in all types theaters Colombo and suburbs. Will represent individual producers and distributors. Willing to act as checker. M. J. **LOUIS, 47, Second Chapel Lane, Colombo 6, Ceylon.** (221)

MANAGERS (2) WANTED for small theatres in Nassau County, Long Island. Evening operation only. Full days Saturdays and Sundays. No book work. References required. **BOX A37, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

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PROJECTIONIST desires position in Pennsylvania or West Virginia area. **GEORGE A. SNYDER, 1413 Monterey St., Pittsburgh, Pa.** (37)

MANAGEMENT. Mature executive with operational know-how desires contact with expanding theatre organization, drive-in or conventional. Designer, builder, buyer-booker, public relations. **G. B. ODLUM, Box 14, Wiscasset, Maine.** (37)

Address all correspondence to — **The A-MAN Corner** Motion Picture Exhibitor 317 North Broad St., Phila. 7, Pa.

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 14, 1962 | Volume 67 | Number 13

IN TWO SECTIONS • THIS IS SECTION ONE



Skouras Urges Decree Changes

(See Page 7)

Physical Theatre— Extra Profits Dept.

Sidney M. Markley, formerly AB-PT vice-president, was elected recently as president of A.C.E. Films, Inc., new production company financed, owned, and directed by exhibitors.

Are They "Runaways" Or "Driveaways"? . . .

see editorial—page 5

Again...

the industry's greatest talents make the biggest news thru UA

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A Stanley Kramer Production

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BEST ACTOR — Maximilian Schell

BEST ACTOR — Spencer Tracy

BEST DIRECTOR — Stanley Kramer

BEST SUPPORTING ACTOR — Montgomery Clift

BEST SUPPORTING ACTRESS — Judy Garland

BEST SCREENPLAY (from another medium) — Abby Mann

BEST ART DIRECTION (Black and White) — Rudolph Sternad. Set: George Milo

BEST CINEMATOGRAPHY (Black and White) — Ernest Laszlo

BEST COSTUME DESIGN (Black and White) — Jean Louis

BEST FILM EDITING — Frederic Knudtson

WEST SIDE STORY

A Mirisch Company Presentation in Association with Seven Arts Productions Inc. A Robert Wise Production

BEST MOTION PICTURE

BEST DIRECTOR — Robert Wise and Jerome Robbins

BEST SUPPORTING ACTOR — George Chakiris

BEST SUPPORTING ACTRESS — Rita Moreno

BEST SCREENPLAY (from another medium) — Ernest Lehman

BEST CINEMATOGRAPHY (Color) — Daniel L. Fapp

BEST ART DIRECTION (Color) — Boris Leven Set: Victor Gangelin

BEST SOUND — Todd-AO Sound Department, Fred Hynes, Sound Director; and Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, Sound Director

BEST COSTUME DESIGN (Color) — Irene Sharaff

BEST FILM EDITING — Thomas Stanford

BEST SCORING OF A MUSICAL PICTURE — Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal

THE CHILDREN'S HOUR

A William Wyler Production. Presented by the Mirisch Company

BEST SUPPORTING ACTRESS — Fay Bainter

BEST ART DIRECTION (Black and White) — Fernando Carrere. Set: Edward G. Boyle

BEST CINEMATOGRAPHY (Black and White) — Franz F. Planer

BEST SOUND — Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director

BEST COSTUME DESIGN (Black and White) — Dorothy Jeakins

POCKETFUL OF MIRACLES

Produced by Frank Capra. A Franton Production

BEST SUPPORTING ACTOR — Peter Falk

BEST COSTUME DESIGN (Color) — Edith Head, Walter Plunkett

BEST SONG — Music: Jimmy Van Heusen, Lyrics: Sammy Cahn

PARIS BLUES

A Pennebaker and Diane Production

BEST SCORING OF A MUSICAL PICTURE — Duke Ellington

ONE, TWO, THREE

A Billy Wilder Production. Presented by the Mirisch Company in Association with Pyramid Productions A.G.

BEST CINEMATOGRAPHY (Black and White) — Daniel L. Fapp

TOWN WITHOUT PITY

Presented by the Mirisch Company in Association with Gloriafilm Munich

BEST SONG — Music: Dimitri Tiomkin, Lyrics: Ned Washington

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 67 • No. 13

MARCH 14, 1962



ARE THEY "RUNAWAYS" OR "DRIVEAWAYS"

THOSE PRODUCERS who have switched their base of movie-making operations from the United States to foreign sites have been the subject of much recent criticism. They have been labeled "runaways," and have been blamed for the decline of Hollywood as the world's film-making center.

Critics of the situation have called for government subsidies or a quota system to allow a limited number of foreign-produced films to reach American screens. Unfortunately, this might cure some of the symptoms, but the ills will remain.

At the root of the problem are cold economic factors that force many producers who would rather produce in this country to take their properties elsewhere. Recently, producer Sidney Pink, formerly based in Hollywood but currently specializing in making pictures abroad through co-production deals with foreign companies, said that the situation was not one of "runaway" production but of "driveaway" production.

American producers, he maintains, are being driven away because it has been impossible to obtain U.S. financing for their efforts and because of excessive union demands that send costs skyrocketing. Indeed, production costs currently are higher than ever before in industry history, and the spiral continues upward.

No one could possibly object to the existence of unions. They are part and parcel of the American system and responsible for many of the social gains we value so highly. However, when their demands become unjust and ridiculous (and this is far from uncommon in the world of show business), then the blame for "runaway" production belongs in part to them.

It is an established fact that legitimate stage shows are being economically squeezed by unrealistic union demands for an excessive number of stage hands, electricians, musicians, etc. "One-night-stands," formerly a show business institution, have become a thing of the past thanks to such requirements as 22 men to put up a show's scenery and 22 men to take it down. In many cases, the local union involved didn't even have 22 men on the rolls.

Similar conditions existed with certain locals of the IATSE. Union membership was a jealously guarded prize, and yet the exhibitor was forced to engage "permit" men who for years were not eligible for union membership.

In the case of production, union demands are sometimes "out of this world." We have observed men allocated for "work" on a picture in ways and numbers that were so unrealistic as to kill any chance for economic operation. Once a producer has been pushed past the economic point of no return, he is left with no alternative but to "run away."

Men carry lamps from one point of focus to another and do nothing else, despite the employment of many others who stand around and simply watch. This same situation is repeated over and over again in other areas. We are not production experts, but to the untrained eye, it certainly appears that some of these so-called "jobs" are unnecessary. As a fellow at a meeting remarked when he learned a union projectionist was required to show slides, "Do we need a union electrician to plug in the machine?"

We can't help but feel that if the union leader were to change place with the producer as the man responsible for turning out a film with a profit potential as sensibly as possible, he would be quick to yell "unfair."

Mr. Pink says that legislation is not the answer to "runaways." We are inclined to agree. All the quotas and subsidies in the world could not do the job of keeping producers here that would be accomplished by a realistic labor policy. Certainly there are other considerations that affect the economic picture, but this would be an important first step.

American technicians are the best in the world. There is no substitute in filmmaking for know-how, and we have it in Hollywood to a degree unapproached anywhere else in the world. That know-how, however, should include as well a realistic understanding of the other fellow's problems.

"Runaway" or "driveaway," that is the question.

SO HARD TO SAY "NO"!

RECENTLY, we had occasion to talk over the film business with a salesman for one of the top distributors. He shall be nameless, but the conversation was interesting enough to bear repeating.

In his negotiations with exhibitors, he had been demanding double weekend engagements for his pictures. We asked him the reason for this demand in the light of conditions that made double weekends a highly unrealistic economic proposition for a good number of the theatres involved.

His answer was as frank as the question. "Look," he said, "if exhibitors I sell are dumb enough to play double weekends, why should I sell to any of them otherwise? If they would all get together and say 'No,' then I'd be the one that would have to back down. But that never happens."

There is a lesson to be learned here. It points up the necessity for a strong, active theatre organization at the local level everywhere. When exhibitors meet regularly with their fellow theatremen in an open discussion of mutual problems and a cooperative effort to find realistic solutions, such abuses are quickly exposed and dealt with. It is only when we operate in an atmosphere of ignorance and mutual distrust that we can be hurt in the manner described above.

In unity, there is wisdom as well as strength.

Try it and see.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

Dr. James L. "Doc" Carlton, a pioneer in the development of motion pictures, who had been living in Baltimore, Md., in retirement for some years, died. His career started in London in 1887 with the Warwick Trading Company, which marketed the then famous Prestwick motion picture camera. In 1906, he came to the U.S. and established Gaumont Talking Pictures; later becoming interested in the application of the incandescent lamp to film projection.

B. L. Furpless, owner, Amuzu, Southport, N. C., died unexpectedly last fortnight. He is survived by his wife, a son, a daughter and a brother. He took over the management of the theatre on the retirement of his father, Price Furpless.

Sheldon Grengs, operator of the Granada, Duluth, Minn., and the Hollywood, and Stardust Drive-In, Eau Claire, Wisc., died at the age of 50 of complications following heart surgery.

Elmore Daniel Heins, 76, president and general manager, National Theatre Corporation, and the owner of downtown Roanoke, Va., real estate, died at a local hospital. He headed a corporation which once owned the American, Roanoke, Park and Rialto in downtown Roanoke; but only the American remains open. Surviving are his wife; two daughters; a son; two sisters; and seven grandchildren.

Julius Krumgold, associated with David Berk as a theatre realty specialty field broker, for the past 35 years, died with his wife, Claire, in the airplane crash at Idlewild, New York City, on March 1.

James C. Tunny, Sr., 63, film shipper for more than 40 years in Albany, died at St. Peter's Hospital of that city after an extended illness. Starting with General Films and going to Pathe, he later served for over three decades with Universal, then going with Clark Service, Inc., He was a charter member of Local B-43, IATSE, and one-time vice-president of the union. He is survived by his wife, four sons, two sisters, a brother and three grandchildren.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON. MARCH 12

High Court Appeal Set In Toll-TV Suit

NEW YORK—The attorneys for the Joint Committee Against Toll TV will take immediate action by filing a writ of certiorari with the United States Supreme Court to appeal the decision by the United States District Court of Appeals in Washington, D.C., which sustained the FCC's authorization of a pay tv experiment in Hartford, Conn., Philip F. Harling, chairman of the Joint Committee, announced.

Harling, after discussing the decision with the Joint Committee's attorneys, declared he was most heartened by the decision of the Judges of the District Court that Phonevision will be held strictly accountable both to it and to the FCC to provide the programming it promised in the week of hearings before the FCC in Washington in October, 1960, on the proposed Hartford test.

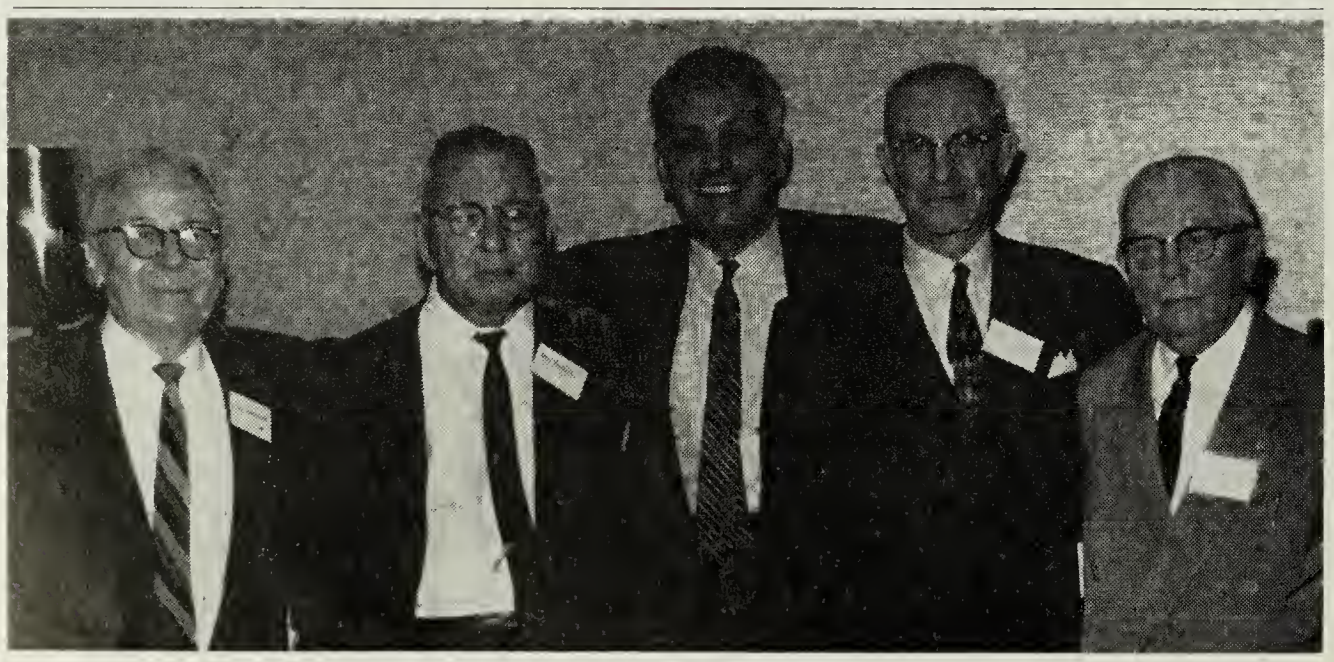
"Phonevision will be required to fulfill all the rash promises and the pie-in-the-sky programming claims it made to the FCC," he said. "They are committed by the Court decision to present 'legitimate plays, ballets, operas, concerts, children's films, art films, educational features, and sports.' This is the type of programming which is now available on free television, and which appeals to such a small minority that the commercial success of pay tv must be jeopardized.

"Of course, at the hearing, Phonevision claimed that the greatest portion of its programming would be first-run motion pictures if they were boxoffice attractions," he said. "This they must now also produce."

He said it is still his opinion that the requirement for close accountability of programming would dash the hopes of pay tv proponents for the free hand that they had anticipated in their programming, and that if and when the experiment actually begins, Phonevision would undoubtedly meet the same fate of financial losses now being suffered by Paramount's Telemeter system in Etobicoke, Canada.

After a thorough study of the opinion with his attorneys, Harling said the decision was made that the writ of certiorari will be filed by Marcus Cohn, of the law firm of Cohn and Marks of Washington, D.C., who has represented the Joint Committee in litigation since exhibitor oposition to pay tv was first manifest.

He said that one of the principal points in the exhibitor writ will be to seek a determination as to whether or not the FCC has authority to order a test. The District Court affirmed the FCC's stand on this point, he said, but exhibition will feel that Section 303G of the Communications Act of 1934, which provides that the FCC has the right to authorize an experiment only in so far as the experiment is technically feasible, did not contemplate a pay tv experiment, and it was never Congress' intention to have it do so.



These Canadian Pioneers were seen at the recent 21st annual meeting of the Canadian Picture Pioneers in Toronto. From left to right are Earl Armstrong, William Redpath, Archie Laurie, Charles Dentlebeck, and Harrison Patte.

BROADWAY GROSSES

"Horsemen" Only Newcomer

NEW YORK—There was one opening in an average Broadway first run weekend.

"SATAN NEVER SLEEPS" (20th-Fox). Paramount reported the third week at $21,000.

"LOVER COME BACK" (U-I). Radio City Music Hall, with stage show, garnered $94,000 for Thursday through Sunday, with the fifth week expected to tally $125,000.

"SERGEANTS THREE" (United Artists). Capitol expected the fifth week to reach $28,000.

"FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Loew's State claimed the opening week at $22,000.

"EL-CID" (Allied Artists). Warner reported $27,500 for the 13th week.

"A VIEW FROM THE BRIDGE" (Continental). DeMille stated the seventh week was $14,000.

"LIGHT IN THE PIAZZA" (MGM). Victoria announced that the fifth and last week would reach $12,000.

"ONE-TWO-THREE" (United Artists). Astor stated the 12th week was $16,000.

"VICTIM" (Pathe-America). Forum claimed the fifth week was $11,200.

"WALK ON THE WILD SIDE" (Columbia) Criterion expected the third week to hit $39,000.

"WEST SIDE STORY" (UA). Rivoli did $40,000 on the 21st road show week.

"JUDGMENT at NUREMBERG" (UA). RKO Palace stated the 12th week was $32,000.

AA Appoints Menasche

NEW YORK—Norton V. Ritchey, president of Allied Artists International Corporation, has announced the appointment of Richard Menasche as Continental European division manager of the company, headquartering in New York.

Menasche will handle A.A. International's activities on the Continent from the New York end in combination with Ken Murray, European representative stationed in London, both under the direct supervision of Bernard J. Gates, vice-president and general sales manager.

Skouras Urges Decree Modification

Tells Show-A-Rama Meet That Abuses Can Be Traced To Gov't Order; Asks Clearance Over TV

KANSAS CITY — In an address at the opening of the Show-A-Rama convention of the United Theatre Owners of the Heart of America at the Continental Hotel here, Spyros P. Skouras, president of 20th-Fox, made a strong indictment of the consent decree.

In a renewed plea for its modification, Skouras charged the decree "has been detrimental to our industry and has adversely affected all its branches."

"It is responsible for the extremely high salaries paid in Hollywood today and the inconceivably high cost in production. . . . There have been many abuses which disorganized the entire industry and created practices which are worse than those existing previously."

He held that the decree was "responsible for the present demands made by the distributor and the producers" upon the exhibitor. "In many cases," Skouras said, "the consent decree restricts distribution and exhibition and the proper merchandising of our product, which is so important to our success." He voiced the belief that "the Government should be persuaded to relax some of the conditions existing in the Decree. We should be permitted to produce pictures without having to contend with the capricious demands of people who do not understand our business or who wish to take advantage of their situations."

"Also, pictures should be distributed directly to the exhibitor without the necessity for bidding. In this way the exhibitor will be able to depend upon a constant supply of pictures without having to operate under an atmosphere of uncertainty."

Skouras said, "The preservation of the industry is only possible through the theatres," and he renewed his proposal "to seek legislation, if possible, to establish a minimum period of time before our feature pictures are shown on television and after they have been released to theatres." He proposed "a clearance period of seven years after theatrical release," adding that "this clearance should apply to all pictures regardless of where they may be produced, including foreign pictures."

To counter the danger of censorship, Skouras said, "It is not only the producer who must refrain from making objectionable pictures but the exhibitor should use discretion in the operation of his theatre and carefully choose the pictures he will exhibit. A fast dollar is not always the most profitable in the long run.

"The great anxiety demonstrated recently against so-called more adult entertainment, which is more sex or more suggestive entertainment, illustrates clearly the danger of straying from the Code," he declared. "This has reduced the American motion picture industry to a level of ordinary competition in the world."

In his address to the Show-A-Rama convention, John H. Stembler, TOA president, urged exhibitors to support the TOA's "Maytime Is Movie-time" program created by Robert W. Selig, executive vice-president of National Theatres, and an assistant to the president of TOA.

Stembler termed the program as "one of the most exciting opportunities exhibition has had in many, many years. Its success could have a major effect upon the release schedules of the major film companies and go a long way towards ending the non-holiday product drought periods."

The "America's New Stars" trailer program, also conceived by Selig, was viewed by Stembler as "equally important to our theatre prosperity. There is no simpler 'do it yourself' means to help build the stars of your box-office future than to put the trailers on your screen so your patrons will get to know our talented young actors and actresses," he said.

Stembler extended "a cordial invitation" to listeners to attend the testimonial to be given to Spyros P. Skouras under the joint sponsorship of TOA and Allied States Association of Motion Picture Exhibitors at the Waldorf-Astoria in New York City on April 12 to mark his 20th anniversary as head of 20th-Fox.

He urged support of A.C.E. Films' production program and appealed for "continued support" in the fight against pay tv.

Stembler cautioned the exhibitors "to exercise discretion in the advertising of films" to avoid "unnecessarily antagonizing our critics," and touched upon the censorship-classification problem.

Rock Hudson was honored at the president's reception and cocktail party held at the Muehlenbach Hotel.

"Oscar" Kit Orders Mount; Salesmen Boost Effort

NEW YORK—With close to a month still to go before the Academy Awards program on April 9, nearly 1,000 of the nation's theatres have already ordered advertising-promotional-exploitation kits to help build public interest in the "Oscarcast," the kit preparation committee disclosed.

Running far ahead of last year's volume at the comparable time, orders have been flooding in to the New York office of the Theatre Owners of America. They have come from all parts of the country, and a major portion have been orders taken by the film salesmen in exchange cities.

The kits, which are priced at $3 each, contain a 50-foot trailer, nine lobby posters, ad mats, and a press book.

AIP Franchises To Zide

LOS ANGELES — American International Pictures has appointed Jack Zide as its franchise holder representative for its Cincinnati and Indianapolis exchanges, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.



ZIDE

Zide, who also is the franchise holder for AIP's Detroit and Cleveland exchanges, has been associated with American International Pictures as distributor since the company's inception eight years ago. Prior to his entry into independent distribution in 1943, Zide was with Republic in Detroit and Columbia in Omaha.

Don Duff, who was associated with the former AIP exchange in Cincinnati, will be the new manager for the Ohio exchange.

Tom Goodman, manager of the former Indianapolis exchange, will continue as manager with the new Indiana AIP office.

"Intruder" Wins Seal In PCA About-Face

NEW YORK—"The Intruder" has been granted a Motion Picture Production Code Seal upon reconsideration of an earlier rejection, it was announced by Roger and Gene Corman, producers of the Pathe America release.

One month ago, the Cormans revealed that a Code Seal had been refused their film, primarily because its screenplay used such opprobrious racial terms as "nigger." Maintaining that employment of the words was essential to authenticity of their story, based on the Charles Beaumont novel dealing with a rabble-rousing white supremacist in the deep south, the producers announced their intention to appeal the Code refusal. They then went on to screen it for leading Negro organizations and other groups, as well as newspapers and magazines, receiving enthusiastic reaction and many endorsements by organizations and individuals.

The appeal was made unnecessary when a special Code Administration screening committee reconsidered the case and decided to grant a Seal, without any cuts.

"We are, of course, deeply gratified by this decision," said Roger Corman. "We feel that it demonstrates an increasing maturity on the part of the Code Administrators. It also evidences the kind of 'courage, conviction and integrity' which Eric Johnston recently urged upon our industry as 'the only enduring way we can best serve our public and our medium.'

"The Code action will also be encouraging to all independent producers seeking to make films honestly and uncompromisingly. In making 'The Intruder,' we had to overcome many obstacles, first in getting the project financed, and then in filming it at an actual and hostile location site. We are pleased that Pathe America will now be able to freely release the film exactly as it was done."

The Code Administration has not only approved their film but has even offered to help in local censorship situations, the Cormans stated.

"Representatives of the Code Authority have suggested that we screen the film immediately in certain southern areas where possible censorship may be anticipated," said Gene Corman. "If problems from local censors are indicated, the Authority has pledged us its good offices and support in resolving any difficulties."

MGM Promotes Hull

NEW YORK—Fred G. Hull, Jr., has been promoted to southwestern division manager, it was announced by Robert Mochrie, Metro-Goldwyn-Mayer general sales manager.

Hull first joined MGM in 1939 in Atlanta. He has been an MGM branch manager in Jacksonville for the past 10 years.

He will make his headquarters in Dallas.

Sales Managers Pledge All-Out Push For Hospital As Montague Memorial

NEW YORK—Plans are being finalized by the general sales managers of the major motion picture companies for producing more than a million dollars in 1962 for the industry's Will Rogers Hospital and its companion, the R. J. O'Donnell Research Laboratories.

Preparations for the sales managers 1962 drive were begun at the end of last year, when the late A. Montague, hospital president, created the idea and approached the sales managers for their participation. After a series of meetings a "resolution" was adopted by the sales managers, and a signed scroll, attesting their support, was presented to Montague early in February, just a short time before his death.

Jerome Pickman, who is chairman of the panel, reports, "Every one of the sales managers were in accord with Abe Montague's proposal from the start — but now we are even more determined to make this campaign the greatest success of any operation ever conducted for Will Rogers Hospital. Organizing the sales managers drive was Montague's final official act for our hospital — and it topped many, many others over the fruitful years he was Will Rogers' president. Our committee is dedicated to its success — so that our industry can continue to properly care for and treat "our own" for serious chest ills, and to press the research so vital to victory over disease."

Cooperating with Pickman are Morey Goldstein, Allied Artists; Irving Ludwig, Buena Vista; Rube Jackter, Columbia; Robert Mochrie, MGM; C. Glenn Norris, 20th-Fox; James R. Velde, United Artists; H. H. Martin, Universal; and Charles Boasberg, Warner Brothers.

Detailed announcement of the campaign policy will be made shortly. Advance indications are that the audience collections will not be confined to any seasonal time limitations in 1962, but will be spread throughout the year, tied to extra strong pictures.

Rothman On BLC Board

LONDON—Mo Rothman, executive vice-president of Columbia Pictures International Corporation, has been added to the board and appointed chairman of BLC Films, Ltd.

Rothman, who played a key role in the formation of BLC, joined Columbia in 1960 to take charge of the company's international operations.

BLC was established in February, 1961, by Columbia Pictures Corporation, Ltd., and British Lion Films, Ltd., to handle a unified and amplified sales operation for both organizations in the United Kingdom and Republic of Ireland.

Victor Hoare was recently appinted managing director of BLC.

Decca, U-I Dividends Set

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable March 30 to stockholders of record March 19.

The board of Universal Pictures Company, Inc., have declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on March 28 to stockholders of record at the close of business on March 16.

Scott Declines "Oscar" Bid; Raps Campaign Procedures

HOLLYWOOD—It was reported that George C. Scott has declined his nomination for "best supporting actor" in the current Academy Awards race.

This marks the first time in the history of the Awards that such a thing has happened. It was indicated that the probable procedure would be to leave his name on the ballot, and he could then decline the "Oscar" if he should win it, if he so chooses.

Scott, awarded the nomination for his role in 20th-Fox's "The Hustler," refused due to dissatisfaction with campaigning procedures in obtaining nominations and awards.

Herschlag Joins BV

NEW YORK—Jack Herschlag has assumed the Buena Vista advertising post vacated by Gilbert Pearlman, it was announced by advertising-publicity director Charles Levy.

Herschlag, who will work directly under Levy, was an executive editor of Fairchild Publications' "Daily New Record" for the past five years.

Prior to his association with Fairchild, he held several advertising and editorial offices with National Business Press and other important commercial-industrial publications. He has also in the past had his own advertising service organization in the apparel and automotive fields.

Pearlman left Buena Vista to reside in Italy, where he will work on a number of creative writing projects for motion pictures, tv, and the legitimate theatre.

Glen Alden Ups Banas

NEW YORK—Albert A. List, president, Glen Alden Corporation, announces the election of Stanley Banas as vice president-finance of Aluminum Industries, Inc. This corporation is a subsidiary of Glen Alden.



Agreement for seven new Cinerama theatres at a cost of $6,500,000 is signed by E. D. Martin, center, Martin Theatres of Georgia, as Cinerama vice-president B. G. Kranze, left, and domestic sales manager Sid Cooper, right, look on. The theatres in Seattle, Phoenix, Honolulu, San Antonio, St. Louis, New Orleans, and Atlanta bring to 27 the number of theatres set to exhibit the first Cinerama story-line film, MGM's "How The West Was Won."

Monroe, Heston Voted World Film Favorites

HOLLYWOOD — Global motion picture achievements were accoladed when the Hollywood Foreign Press Association presented Golden Globes at its 19th annual awards dinner in the International Ballroom of the Beverly Hilton Hotel.

A record star-packed audience applauded the winners in 20 categories, all decided by the members except World Film Favorites, voted in balloting sponsored by newspapers and magazines in over 50 countries with a readership of 560 million.

The 1962 World Film Favorites are Charlton Heston and Marilyn Monroe, both of whom were on hand to receive their statuettes.

"The Guns of Navarone" was voted the best dramatic film, "West Side Story" the top musical, and "A Majority of One" best comedy. Stanley Kramer won the best direction laurel for "Judgment at Nuremberg."

The foreign sweepstakes went to "The Mark," British film, which received the Samuel Goldwyn International Film Award. "A Majority of One" was judged the film contributing most to international understanding.

For the first time, members voted for best song, and this salute went to "Town Without Pity." Samuel Bronston received a special merit award for his production of "El Cid." Judy Garland is the winner of the coveted Cecil B. DeMille Award for outstanding contribution to world entertainment.

The victory box score by release companies, where the results are so directly identified, follows: United Artists, six; Warner Bros., three; Columbia, two; and one each to Allied Artists and Paramount.

The four television awards were divided between NBC with two and ABC and CBS, one each.

International Recognition Awards (most likely to achieve prominence during the coming year) went to Richard Beymer, Christine Kaufmann, Bobby Darin, Ann-Margaret, Warren Beatty, and Jane Fonda.

Best music score was Dimitri Tiomkin, "The Guns of Navarone."

Best actor, comedy film, was Glenn Ford, "Pocketful of Miracles"; best actress, comedy film, Rosalind Russell, "A Majority of One"; best supporting actor, George Chakiris, "West Side Story"; best supporting actress, Rita Moreno, "West Side Story"; best actor, dramatic film, Maximilian Schell, "Judgment at Nuremberg"; best actress, dramatic film, Geraldine Page, "Summer and Smoke."

Stand Up To Critics

GREENVILLE, S. C. — Exhibitors must learn how to stand up to ill-informed, unjust critics, who are blaming motion pictures for divorces, broken homes, dishonesty, debauchery, and the miserable adult failures to give their youngsters proper moral training.

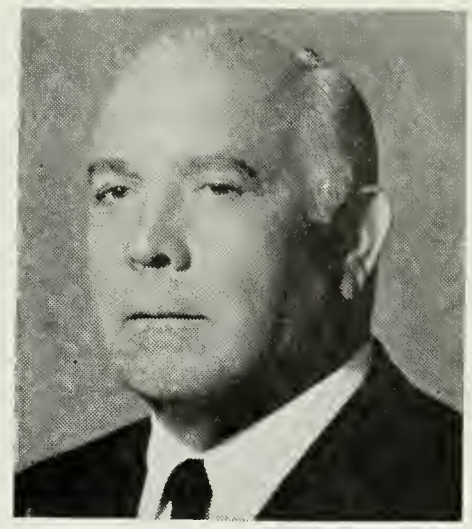
So feels Traynor Ferillo, managing director, Pastime Amusement Co., Charleston, S. C., who spoke to some 50 exhibitors at a regional meeting here sponsored by the Theatre Owners of North and South Carolina.

"Motion Pictures can't and will not be limited to 'Snow White' and 'Shaggy Dog'" he said. "Not all of us are content to be 'Babes in Toyland' forever. We must fight the evils of censorship to the limit of our strength and ability to keep them from becoming a reality."

An Invitation

to All Exhibitors

to Pay Tribute to



SPYROS P. SKOURAS

President, Twentieth Century-Fox Film

THE ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

and

THE THEATRE OWNERS OF AMERICA

Request The Pleasure Of Your Company At A

TESTIMONIAL DINNER

To Celebrate His 20th Anniversary As President

THURSDAY EVENING

APRIL 12, 1962

Grand Ballroom, Waldorf-Astoria Hotel

New York City

Reception at 6:30 P.M. Dinner at 7:30 P.M.

Black Tie Subscriptions $25 Per Person

SPYROS SKOURAS TESTIMONIAL DINNER COMMITTEE

Allied States Association
of Motion Picture Exhibitors
1008 Fox Building
Detroit 1, Mich.

Theatre Owners of America
1501 Broadway
New York 36, N. Y.

Please make _____ reservations at $25.00 per person for the dinner in honor of Spyros P. Skouras at the Waldorf-Astoria Hotel, New York City, Thursday evening, April 12, 1962.

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

PLEASE MAKE CHECKS PAYABLE TO "SPYROS SKOURAS TESTIMONIAL DINNER COMMITTEE"

TABLES WILL SEAT 10 PERSONS

Industry Warned To Step Up Drive Against New York Censorship Bills

NEW YORK—The motion picture industry of New York State was warned that it should step up its drive against six censorship bills now before the New York Legislature and not be misled by statements that some of the bills may be amended.

The warning was sounded by Charles E. McCarthy, executive vice-president of COMPO, following publication of statements by Assemblyman Marano of Brooklyn and and James Fitzpatrick, counsel of the Joint Legislative Committee to Study Obscene Material, that proposed amendments would exempt motion pictures from classification.

McCarthy pointed out that the amendments discussed by Marano and Fitzpatrick apparently concerned four bills that would amend the section of the State Penal Code having to do with obscenity. As presently written, McCarthy said, these bills would remove the existing exemption of motion pictures from the so-called Clean Books section of the State Penal Code and "would sneak film classification into the statute books through a side door, with heavy penalties added."

McCarthy asserted that there are two other bills sponsored by the Joint Committee that would provide for classification of pictures. These are the Senate and Assembly bills that failed of passage last year and were re-introduced at this session by Assemblyman Marano and Senator Conklin, both of Brooklyn.

"While the quoted statements bv Mr. Marano and Mr. Fitzpatrick indicate that public outrage has caused the Joint Committee to reconsider the provisioons of the bills changing the Penal Code," McCarthy said, "it is obvious that classification of motion pictures remains the committee's goal and that the committee does not contemplate changing the Marano and Conklin bills which would put classification on the statute books.

"We are delighted of course that the industry's campaign against all six of these measures has aroused the public to the dangers to free speech and a free press that are inherent in these bills and that this public outrage is making itself felt in Albany. It would be folly, however, for us to slacken our efforts to have these bills defeated. On the contrary we all should intensify our campaign and do everything possible to have all six of these measures defeated. The people of New York State have demonstrated by their letters to Albany, as many newspapers have also shown by their editorials, that they are against censorship and that changes in the phraseology of bills calling for censorship will not lessen their determination to see these bills beaten."

Civil Liberties Union Raps N.Y. Censorship Package

The New York Civil Liberties Union has come out strongly against the whole packet of censorship bills pending in the Legislature in Albany.

In communications to appropriate committees in the State Senate and the State Assembly, the New York CLU called the bills a threat to all the media of expression.

Attacking the bill to classify motion pictures for children, the statement said:

This bill would permit the Director of the Motion Picture Division of the Board of Regents to designate 'whether each film licensed portrays nudity, sexual relationships, violence, horror, brutality, crime, delinquency, drug addiction or disrespect for duly constituted authority in a manner or to an extent considered contrary to the proper emotional, ethical and moral training of children' in the public grade schools.

"The power of censorship is thus placed in one man, who bears no necessary qualifications, to make a judgment as to what materials would be contrary to the proper emotional, ethical and moral training of children. This classification would, in effect, merely be an opinion of the Director. There is no provision limiting the audience in the theatre to the group specified. In fact, the Regents and the Director are unqualified to determine what films are suitable for children.

"The parents of our state have that right—reserved for them in both Federal and State Constitutions—to choose what their children shall see and hear. These rights have not been surrendered to state-appointed censors.

"Moreover, the standard prescribed is an exceedingly vague one. The Director could conceivably designate clearly non-obscene materials as contrary to the best interest of children even when these materials consisted of such works as the opera "Salome" (nudity); The Bible (sexual relationships) "Macbeth" and "Hamlet" (violence, horror, brutality, and crime); "West Side Story" (delinquency); "The Man With the Golden Arm" (drug addiction); or a film depicting the Civil War or the Revolutionary War (disrespect for duly constituted authority).

"Even if the power would not be exercised in these admittedly extreme cases, no power so broad and so unlimited should be granted to any one person."

Carolina Unit To Mark Gala Golden Anniversary

CHARLOTTE—Ulmer E. Eaddy, Consolidated Theatres, Charlotte, has been selected by Theatre Owners of North and South Carolina president H. George Meyer to head the association's 1962 annual convention. This will be the Golden Anniversary of the organization and plans are underway for an all-out celebration.

The date established for the anniversary meeting is Dec. 2-4 at the Queen Charlotte Hotel. The convention will officially open on Sunday afternoon, Dec. 2, with a trade show. Negotiations are already in progress to have star personalities present for the grand opening.

Assisting Eaddy in the planning for the meeting are Jack Ambrose and Dean Phillips, representing supplies; Sam Cloninger and Walter Thomas, representing distribution; Frank Lowry, representing the booking agencies; Mrs. Mac Weis, representing WOMPI's; and association members Jack Jordan, Jack Kirby, and Jack Wadsworth. Mrs. E. G. Stellings, wife of association member Ernest G. Stellings, will be chairman of the ladies' activities.

New Post For Tisch

NEW YORK—The election of Laurence Alan Tisch, president and chairman of Loew's Theaters, Inc., as a member of the board of directors of Philadelphia and Reading Corp., was announced by Howard A. Newman, Philadelphia and Reading president.

Exhib Committee Set For Skouras Dinner

NEW YORK—The committee for the testimonial reception and dinner which the Allied States Association and Theatre Owners of America will jointly sponsor for Spyros P. Skouras, president of 20th-Fox on April 12 at the Waldorf-Astoria Hotel, was announced by Marshall H. Fine and John H. Stembler, respective presidents of the two national exhibitor associations.

Ten of the committee are from TOA; the remaining 10 from Allied States. Fine and Stembler are serving as co-chairman of the event, which will pay exhibitor tribute to Skouras on the 20th anniversary of his assumption to the presidency of the film company.

Named by Fine for Allied are Jack Armstrong, Bowling Green, O.; Ben Berger, Minneapolis; Jack Clark, Chicago; Sidney Cohen, Buffalo; Meyer Leventhal, Baltimore, Md.; Milton London, Detroit; Ben Marcus, Milwaukee; Alden Smith, Detroit; Wilbur Snaper, New York; and George Stern, Pittsburgh.

Named by Stembler for TOA are Arthur H. Lockwood, Boston; Samuel Pinanski, Boston; Mitchell Wolfson, Miami, Fla.; Walter Reade, Jr., Oakhurst, N. J.; E. D. Martin, Columbus, Ga.; Myron N. Blank, Des Moines; Ernest G. Stellings, Charlotte; George G. Kerasotes, Springfield, Ill.; Albert M. Pickus, Stratford, Conn.; and S. H. Fabian, New York. The first nine are past presidents of TOA; Fabian is TOA's long-time treasurer.

Monopoly Suit Filed

ATLANTA—Hearing on a suit charging national movie distributors and local theatres with monopolizing distribution of motion pictures began in U. S. District Court here.

The suit filed by the Buckhead Theatre Co. and the Garden Hill Theatre Co., charges that the distributors compelled the plaintiffs to pay excessive and unreasonable prices for film.

The suit also charges that plaintiffs have been prevented from exhibiting films of the defendants for many weeks or months after release date until "they had become old and of little value as public attractions."

The defendants include Atlanta Enterprises, owner of Atlanta's Fox and Roxy theatres; Georgia Theatres, which operates also Rhodes Theatre Co., West End Theatre Co.; and the East Point Theatre Company.

Among the film distributors named as defendants are Paramount, Warner Brothers, Loew's, 20th-Century-Fox, RKO, United Artists, Universal, and Columbia.

BV Execs Talk Up Pix

NEW YORK—Buena Vista's sales and promotional plans for Walt Disney's "Bon Voyage," "Big Red," and "The Castaways" (a Christmas release), were finalized at a series of meetings held here at the Summit Hotel.

The confabs were attended by the company's eight district managers and presided over by Irving H. Ludwig, Buena Vista president. A contingent of Walt Disney Studios executives headed by Roy O. Disney, president of Walt Disney Productions, E. Cardon Walker, Larry Tryon, Ray Keller, and Vincent Jefferds also attended the sessions.

The Buena Vista district heads were exposed to all facets of both sales and advertising activity on the films by Ludwig and Charles Levy, director of advertising and publicity.

Wage Law Exemption Hits New York Snag

ALBANY — Despite a highly-organized campaign of personal contact with members of the Legislature—following a visit by a delegation of 25 exhibitors and theatremen to the Capitol and the filing of a 10-page brief with the Senate-Assembly Committees on Labor and Industry—the drive to obtain exemption of motion picture theatre workers from the proposed increase in the minimum wage law of New York State to $1.15 per hour, effective Oct. 15, 1962, and to $1.25 hourly, on Oct. 15, 1964, seems to have made little headway.

The bill, drafted by Governor Nelson A. Rockefeller's office and introduced by Senator Harold A. Jerry, Jr., Elmira Republican, and Assemblyman Edward J. Amann, Jr., Staten Island Republican, does not exempt film house employees. Senator Jerry indicated they would not be excepted, pointing out the group had not been exempted in the original minimum wage statute of 1960, fixing a "floor" of $1 per hour.

Governor Rockefeller recommended enactment of that law, as he did of the pending amendments. Coverage was extended to 700,000 who had not enjoyed minimum wage protection before. Senator Jerry said that the pending bill would affect 200,000 workers in the first stage; 100,000 in the second.

He predicted that the measure would be reported from committee in the present form, would be debated, and would be adopted. "New York sets its own standards," he commented, in reply to the exhibitors' point that motion picture theatre employees had been exempted from the Federal minimum wage law and the new Pennsylvania minimum wage statute.

D. John Phillips, executive director of the Metropolitan Motion Picture Theatre Owners Association, declared that further theatre closings would be inevitable in New York State if the proposals took effect, and that skilled workers—projectionists, for instance —would lose their jobs in such closings. This possibility is reported to make IATSE president Richard Walsh look favorably upon the exhibitors' plea for exemption.

Kaplan To Medallion Board

NEW YORK—Medallion Pictures announces the election of Murray M. Kaplan as a member of its board of directors. Kaplan continues in his duties as sales manager.



Universal was host at a reception for Rock Hudson at the Hotel Plaza to mark the current boxoffice success of "Lover Come Back". Hudson is seen with, left to right, Milton R. Rackmil, Universal president; Matty Polan, vice-president, RKO Theatres; and Harry Mandel, president, RKO Theatres.



The NEW YORK Scene

By Mel Konecoff

IMPORT NOTE: Bryan Forbes, British writer, producer, and director, whose latest film, "Whistle Down the Wind," is being released here currently by Pathe America, was in town with his charming wife to help in the selling, and Pathe's president Budd Rogers hosted a press luncheon in their honor.

They had just arrived from Texas, where the film had opened to very substantial business and they were happy with the job being done by the American distributor. Forbes noted that his feelings were in sharp contrast with the past when distributor experiences with some of the British-made product were not as pleasing. He had hopes on behalf of himself and his associates at Allied Film Makers that the relationship with Pathe America would be different.

Commenting on film production, he didn't think stars meant much either here or in England, stating "you can still bomb out even with big names." He would like to make pictures which are not only entertaining but which also have more content. He thought it was a mistake to "pander down" to audiences, and this is being avoided in England, he stated. He believed that audiences here were pretty much the same.

His hopes for the future were optimistic not only for himself and his associates but also for Pathe America, for the U.S. exhibitors, and for the public here. He noted that "Whistle Down the Wind," starring Hayley Mills, was in the black after the first six weeks of release in the London area.

Parents Magazine representative Leo Dean was on hand to present Forbes with a special merit award for the film, noting it was particularly fine for family audiences. Also present were Pathe's Paul V. Connolly, John and Mary Mills, S. S. Krellberg, and that acclaimed public relations expert, Harold Z. Rand.

PRODUCTION NOTE: Producer Walter Wood sat ready, willing and able to discourse any subject last week in the Hotel Summit, but as we have only limited space and time, we'll give you some of the highlights.

About the future of the industry: Hollywood will eventually go to the making of epics and fine films only, with each major studio winding up making two to five really big films each year while the independents will turn out 100 good, solid features. The balance of the time, the public will turn to watching television. The studios would be kept going by proper rotation planning, he felt.

About his own future: He would like to make three pictures annually, one in Hollywood, one in New York, and one abroad. His first this year will be made abroad and is entitled "Tunnel 28," to be made in Berlin with the story based on the recent escape of 28 people from East Berlin via a hand-dug tunnel right under the noses of the police. This will star Christine (Town Without Pity) Kaufman and Don Murray, Wood's part-time partner. UA will distribute. Number two on the Wood parade will be something called "Sinner" to be filmed in Hollywood, also for UA. The third will be a chase type yarn, "Man Running," which may be filmed in New Orleans and New York.

About the present: He laughed at the IATSE for wanting to make it impossible to make pictures abroad or to prevent their import. They don't appreciate today's global concept of picture making, said he. "The Hoodlum Priest," which he made with Don Murray, did all right on its playoff, but he thinks it can and should do better. He's working on a plan to have it replay where audiences might have missed it initially. Great pictures are coming out of Hollywood now and in the future, opined he.

About the past: He and Murray, partners on "Priest," learned a lot by going out on a detailed selling tour covering at least 28 cities, getting the best of advice and help from the country's exhibitors. The experience gained here will come in handy on his next projects, and if he has anything to say about it, he and his players are in for more touring when the film's shooting ends.

THE METROPOLITAN SCENE: Some 250 hardy souls braved the inclement weather last week to attend a special shipboard press preview of Warners' "Rome Adventure" aboard the Italian Lines' Cristoforo Colombo. . . . Aside to Charlie Okun: Thanks for sending the program of the Coca Cola meeting in Boston which we were sorry to miss. We got jammed up at the last minute. . . . Charles Theatre started its third Film-makers Festival, which consists of evening screenings where all film-makers anywhere are invited to submit their latest work, long or short, 35 mm or 16 mm, finished or unfinished, and the result shown on screen reflects a serious attempt to create a film. They have been so well attended that they have been made a permanent feature of the theatre's schedule.

Technicolor Earnings Up

BEVERLY HILLS, CALIF.—Patrick J. Frawley, Jr., chairman of the board and chief executive officer, announced that the earnings of Technicolor, Inc., and its wholly owned subsidiaries for the year 1961 equaled 67 cents per share as compared to 16 cents a share for 1960. These earnings are after cost charge-offs of all expenses incurred in the preliminary preparation, development and initial introduction of the Technicolor 8mm Instant Home Movie Projector, the absorptions of major pre-production expenses, and expenses in consolidating the various acquired operations.

If 1960 earnings had included earnings of those companies acquired in 1961, 1960's earnings would have equaled 43 cents per share. The 1961 earnings of $1,744,962.63 are compared to earnings shown in the 1960 report of $345,943.00. Included in the $1,744.962.63 is $1,479,647.68 from operations and $265,314.95 or 10 cents per share of non-recurring income after taxes.

Frawley further stated that sales for the year were in excess of $55,000,000 as compared to 1960 sales of $28,458,945. If 1960 sales had included sales of those companies acquired in 1961, equaled $44,872,525.



LONDON Observations

by Jock MacGregor

THERE ARE SMILES around in Soho Square at the Regal Films International office. Under Joe Vegoda and Michael Green, this independent company has made good progress and the future looks rosy. They have dabbled happily in production and bolstered their own releases with continental pictures like "Rocco And His Brothers" and a popular line of reissues including the Sam Goldwyn-Danny Kaye musicals—it is said that if there is a penny to be got out of a movie, Joe (formerly RKO's sales manager) will get it!

Joe and Michael have just trade shown "Operation Snatch." Produced by former Hollywoodite Jules Buck and starring Terry Thomas, it looks as though they have an international winner on their plate. Based on an idea by MGM British studio publicity chief Paul Mills, it has been woven around the legend that Britain would lose Gibraltar if the apes ever left the Rock. Fruity, always gay, and often hilarious, this is the story of a pretty useless officer whose wartime chore consisted of being responsible for the apes, feeding false stories about their well being to Nazi agents, and the predicament that faced him when the only male ape died.

"Operation Snatch" will be world premiered at the Ritz next month before going out on ABC circuit release. Shortly, they will embark on their most ambitious movie yet, "Live Now, Pay Later," and they are tickled pink that they have persuaded Laurence Harvey to star. Another scoop which they are finalising is for the reissue of 20 top pictures from a major American producer. There is room for such a go-ahead independent distribution outlet even in these days of rationalization.

ANOTHER HAPPY MORNING was spent previewing the latest Peter Rogers comedy drama, "Twice Around the Daffodils." He has most successfully combined human warmth, breezy comedy, and touches of sentiment into a delightful friendly entertainment about nice people. The secret is probably that they are nice people. Once again, following the screening, Peter was host at a Mirabelle lunch for the circuit bookers and the backroom boys who had made the picture possible—and once again the afternoon was a write-off! Nat Cohen and Stuart Levy, who will release "Daffodils" through Anglo Amalgamated, were much in evidence. Incidentally, Nat is hoping that his horse, Kilmore, will better last year's performance when he was fifth and win the Grand National. . . . Two deaths in America which have greatly shaken Film Row lately were those of Ed Kingsley and Irvine Rubine. Both had many friends here and were highly respected. We were always happy to see them and their charming wives to whom our thoughts and sympathies go. . . . Film Row gossip is that a full time paid president may be appointed to the Kinema Renters' Society. Since Sir David Griffiths' death some years back, it has been handled on an honorary basis. . . . The Star Circuit has acquired the John Buckley Circuit which gives them some large capacity houses in the Lancashire area. Extensive modernization will be carried out to bring them up to scratch. . . . Remember the old story "Wolf, Wolf," well this time he is coming, and he is dressed in mink, announces Variety Clubs International convention chairman Jack Cruise in Dublin. Jim Carreras has been supervising final details and shook the Irish press and others who had been regarding the shindig as a light hearted gathering of show people by revealing that Irish children's charities will benefit to the tune of some $33,-500 from "just about the biggest thing ever to hit Dublin." . . . Columbia's controversial British film about the psychological effects of war on children, "Reach for Glory," is to be previewed in the Committee Room of the House of Commons. Two young Americans, Jud Kinberg and John Kohn, currently resident in Britain, produced. . . . MGM's Ron Lee invited an all women opinion forming audience to a preview of "Light in the Piazza." . . . It looks as though "Mutiny on the Bounty" will open at the Coliseum in November and that the new Empire will open in about a year with "Jumbo" suggested as the first attraction.

CANADIAN Highlights

By Harry Allen, Jr.

ONTARIO'S AMUSEMENT TAX was reduced, giving exhibitors a $300,000 break. The "take" for the amusement tax is expected to remain the same because Sunday movies are becoming more popular and this means more admissions to tax. The changes will mainly benefit small theatres affected by tv competition, Provincial Treasurer James Allan explained. Not only is the reduction important to the exhibitors in this province but also could act as an impetus in other provinces. There will be no change in tax on any admissions over $1. The changes: Exemption from the tax admission prices up to 56 cents—before it was 25 cents. Tax reduced by one cent on admission between 56 and 92 cents. To help small-town theatres, exemption will be increased from 65 cents to 75 cents admission in towns with less than 10,000 population. This does not include drive-in theatres. The higher exemptions also cover sports events, but not night club cover charges. Meantime, Quebec Allied Theatrical Industries is seeking a reduction of the Quebec Amusement Tax from 10 per cent to six per cent, abolition of the tax on all tickets up to 35 cents, and the end of the surtax. This is a renewed campaign. A special conference was organized by Gatson H. Theroux, president and managing director of QATI, to place the theatre owners' position before the public. Theroux is also requesting the province to reduce censorship fees by 50 per cent so that charges will be proportionate to the service rendered. He said the revenue of the Provincial Board of Censors last year was $205,508, while actual operating expenses were $100,000. Theroux pointed out that

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Academy Nixes IFIDA Rules Change Request

LOS ANGELES—The Academy of Motion Picture Arts and Sciences announced that it sent the following letter to Richard Brandt, executive secretary, Independent Film Importers and Distributors of America, Inc.:

"At the last meeting of the Academy Board of Governors . . . Robert M. W. Vogel, chairman of our Foreign Language Film Award Committee, presented a detailed report on the Academy. The major portion of his presentation was a careful exposition of the views held by you and your colleagues regarding the present rules for our Foreign Language Film Award.

"Our Governors now understand your belief that the best interests of the industry, and the foreign countries who participate in this Award, would be better served if foreign films should qualify only after a Los Angeles release, or at least a release somewhere in the United States; that you feel entries should not be restricted to one from each country since many countries, in your opinion, may have two or more pictures which might qualify for a nomination. Mr. Vogel emphasized other points which you have stressed, such as the contention that most of the films submitted under our present system eventually achieve a release in the United States; and that many of the organizations which select the films under our present system are government dominated.

"The Academy Board of Governors then proceeded to a full discussion of the question as to whether or not a change should be made in our procedure on this Award for 1962. After lengthy analysis and discussion of all facets of the situation, a vote was taken.

"The result was unanimously in favor of retaining our present system for the following reasons: First and fundamentally, the philosophy behind the establishment of our current plan in 1956 was our wish that creative artists and technicians, working in the film medium all over the world, should join with us in selecting the best single picture from their respective countries to be entered for the Foreign Language Film Award. It was the Academy's view, then and now, that the value of inviting a group, as similar to the Academy as could be found in every country, to make the choice of the film to represent them far outweighed the local values inherent in our choosing from films already imported for American exhibition. Our present system has created enormous good will for our country and our industry around the world.

"Second, your suggestion that more than one entry should be permitted from each country was considered impractical by our board. If two were accepted from one country, why not three or more from others with a long list of available pictures? The entries then would be so numerous that time alone (the few weeks available to our viewing committee) would defeat our wish to properly evaluate each film.

"The third point, i.e., that most of our foreign films entered from 1956-1960 were released in the United States anyway, prompted a review of the record. During the five years, 55 pictures were submitted from 21 countries. Of the 55 entries, only 17 were ever released in the United States and eight of the 17 were from two countries, France and Italy. To us these statistics are further proof that we are reaching artists and craftsmen abroad, that we are having the opportunity to see their best work, and are conveying to them a sense of American appreciа-

(Continued on page 16)

"How I Would Sell . . .

EL CID

AA's Epic Saga Of Love, Heroism For All Audiences

An Exclusive SHOWMANALYSIS Prepared by—

FRANCIS BARR, Advertising-Publicity Director
Interstate-Texas Consolidated Theatres, Dallas, Tex.



BARR

ABOUT THE AUTHOR • Francis Barr has spent 28 years with the Interstate-Texas Consolidated Theatres Circuit, and is currently advertising-publicity director. He has spent all those years with the organization in Dallas, Texas, except for four years during World War II when he served in the Pacific as a combat correspondent with the U. S. Marine Corps. A native Texan, the 45-year-old theatreman started as an usher at Interstate's Capitol Theatre. He has worked through the ranks, filling posts of chief usher, treasurer, assistant manager, assistant city manager, city publicist, assistant circuit advertising director, to his present position, to which he was appointed in 1960. His family consists of his wife and five children, one girl and four boys.

When confronted with a motion picture of such magnitude and eloquence as Allied Artists' "EL CID," exhibitor-showmen are faced by a challenge that demands a publicity-advertising-exploitation campaign to match the superb attraction, a campaign designed to extract the vast boxoffice potential that is available.

So, when the picture is booked, it is time to roll up the sleeves, get a supply of handkerchiefs to mop work-inspired sweat from the brow, and start an unprecedented campaign of thoroughness and excellence.

To begin with, the campaign for "EL CID" demands special preparation and handling because it is a roadshow—a reserved seat attraction. But the campaign demands special preparation for other reasons as well.

Studying the factors, it is apparent that "EL CID" is a top-drawer picture. It has a horde of assets, a conglomeration of condiments that make it desirable to the public. These are the following.

(1) Charlton Heston—a star of prominence, stature, and ability, whose name is immediately associated with out-of-the-ordinary motion pictures; (2) Sophia Loren—an actress whose glamour is a magnet and whose value at the boxoffice has recently been tremendously enhanced due to an Academy Award nomination as best actress of 1961; (3) The chemistry that results in the pairing of Heston and Loren, a chain reaction that sets in when the public knows that the two stars are together in "EL CID"; (4) The legend of "El Cid," a historical story well-known by many people; (5) The excellence of the filmed production, which will uphold the build-up for the picture and will be reflected in public opinion to the extent that word-of-mouth will be so beneficial that it will guarantee extra-long engagements; (6) And, finally, there are some sequences in the picture that will indelibly impress the viewer as did the chariot race in "Ben-Hur"; these are the duel between Heston and Sophia Loren's father, the jousting episode that decided the fate of the city of Calahorra, and the finale, a heart-moving scene of Heston strapped dead to his horse, leading his troops to victory over the invading Moors.



All spectacle-epic roadshow attractions with religious-historical backgrounds fall, more or less, into the same pattern, advertising-wise. A tremendously wide area must be covered, embracing many fields of contact and media, as well as spreading out geographically to reach a greater number of people.

Obviously, it is a giant task to cover the extended areas of publicity and promotion. Of course, it has been done before in behalf of such great spectacles as "The Ten Commandments" and "Ben-Hur." Then, "EL CID" comes along—and it's a new challenge.

In addition to the usual media—local newspapers, radio, television, and promotion tie-ups, the coverage now must include schools (private, public, high school, university, religious), out-of-town penetrations, various organizations, and industries. Of great importance is not only covering all aspects and areas of the campaign—*BUT TO DO IT THOROUGHLY, COMPETENTLY, WISELY! WITH A SHOWMANSHIP* TOUCH!

BIG picture requires big promotion effort, and these two 24-sheets are a perfect example. The above traffic-stopping display sold the film's Dallas engagement to crowds.



THEATRE front should catch the attention of passers-by as well as hint at the bigness of the picture, and this lively, colorful front accomplishes both jobs. Sell it big.

The image to be conveyed to the public is not only the bigness of the picture—but also the excellence of the production, technically and artistically; plus the fact that this is unadulterated entertainment, the kind of film fare that appeals to the multitudes.

So, everything done on the local level by the theatreman necessarily must be done on a big scale—but with taste befitting an extraordinary picture.

Kick-off of the long-range campaign should be an announcement story in the newspapers of the film's local date, a story handled with the importance it deserves. With the story there should be accompanying "EL CID" photo-art and, perhaps, a picture of the local theatre executive to whom the announcement is attributed.

Seldom has a motion picture had better newspaper stories and stills available for publication. Editors anywhere will welcome the material. In order to maintain a continous exposure of the picture in your newspapers, get the material in the hands of the editors immediately upon announcement of the booking. And do it personally. Make this engagement an event. Impress your editors with the importance of "EL CID." Point out to them the excellence of the stills and stories. And strive for color art, explaining that the FREE Sta-Hi service color mats, the best of all color reproduction, is available. The local newspapers can secure this service free by requesting it from Sta-Hi. There is a good selection of color mats.

An excellent example of how to implant the idea of bigness in the public's mind is the use of a *48-SHEET BOARD INSTEAD OF THE USUAL 24-SHEET.*

For the Dallas engagement of "EL CID," prominent locations in every section of the city were sought where two 24-sheet boards were side-by-side, companion boards, so to speak. (SEE PHOTO OF BILLBOARD POSTING). On the right-hand board, the regular lithograph 24-sheet was posted, while on the left-hand board was a type-block 24-sheet, which includes an arrow pointing to the litho 24-sheet. In addition to the arrow, the companion 24-sheets are tied together by red day-glo borders at top, bottom and outside ends of each 24-sheet. The result is an eye-catching, traffic-stopping showmanship display that has the city buzzing, because it is unique and "big."

The same approach to instill the idea of "bigness" and importance should be carried through in newspaper ads. In Dallas, a 1200-line two-color newspaper ad was published on Sunday, prior to the Thursday opening. The color ad, unusual in motion picture advertising in local newspapers, added to the impetus of the over-all campaign much more than the usual black-and-white ad of larger size would have accomplished.

Another unusual attention-getter to be used for "EL CID" is a mobile unit to tour congested areas, offering a convenience for reserved seat ticket purchasers. A bus, with loud-speaker, signs, and a portable telephone inside, can visit shopping centers and peripheral towns. Customers can purchase tickets on the spot. The bus' itinerary is made public so potential patrons can plan ahead.

In addition to actually selling tickets, the mobile unit is a travelling billboard, keeping the public aware of "EL CID."

In many situations, the importance of "EL CID" can be accented by a special benefit premiere performance—as in Houston. An unlimited number of organizations sponsoring a charity are prime prospects for a benefit premiere performance. The Houston Press Club sponsored the first showing of "EL CID" in that city, with all proeeeds going to the benefit of Houston's Home for Retarded Children. Obviously, with the Press Club composed of top working newspaper people of all three local newspapers, the space obtained for the premiere and the movie was stupendous.

Of all roadshow pictures, none has had a better entree to public schools and those of all religious denominations than "EL CID." And none has had a better Study Guide for teachers and students. Already, great success has been experienced in Dallas with schools.

Approval was given by Don E. Matthews, Assistant Superintendent in Charge of Special Services for the Dallas Independent School District, for the following letter signed by Jesse F. Cardwell, Coordinator of Secondary Education:

To Junior and Senior High School Principals and Teachers of Spanish and World History:

You are receiving with this statement information concerning the motion picture "El Cid." As you know, we distribute this kind of material only when we think there is educational value to be derived from viewing the picture. "El Cid" promises to be this kind of picture. Students of World History and Spanish will be interested in this picture because of its portrayal of an important phase of Spanish history. The story is concerned with the reconquest of Spain by Christians after a long period of domination by the Moors. Of the several little Christian kingdoms in the north of the Iberian peninsula, Castile finally became the most powerful. In the latter part

MAGNIFICENT art available for display purposes includes colorful murals of scenes from the film like this one.





ACTION abounds in the epic adventure and romance story, as can be seen from this still which can be made part of an effective, entertaining display at theatre or elsewhere.

of the eleventh century, the Castilian King, Alphonso VI, extended his power over Toledo. This meant that most of the northern half of Spain was in Christian hands. His most important vassal and best warrior was El Cid, who became Spain's foremost national hero. El Cid was a great soldier and an excellent organizer and a faithful servant of his king. The Spanish poem "El Cid" tells the story of this Castilian hero. The Study Guide which you are receiving may be used in any way you choose to use it.

This acceptance of "EL CID" by school officials should be followed up, as it was done in Dallas by Mrs. Jean Short, director of group sales, through personal contact and a letter as follows:

Dear Teacher: I do hope you will find the enclosed material interesting and helpful. If you care for any additional supply of this material, please do not hesitate to call me at RI-7-8401, Extension 63. We have a sufficient quantity of Study Guides so that each student may have one. Some classes have already planned to attend "El Cid" in groups. If I may be of assistance in arranging a theatre party for your classes, please call on me. I would very much appreciate your announcing to your classes that there will be special Saturday morning Student Shows. These will begin March 3. The time will be 9:30 a.m., with the doors to the Tower Theatre opening at 9:00 a.m. Students and teachers will be admitted for 90 cents. I hope to hear from you.

The theatre lobby and front displays should be outstandingly different—refined but compelling. In Dallas (SEE PHOTOS), a front that commanded attention had a vivid royal red background, with the title on black background overlays. Lettering was in white. All blow-ups were in color.

The advertising accessories provided by Allied Artists are phenomenal. They exude CLASS and SHOWMANSHIP.

Reproductions of original paintings are fantastic. In various sizes—30x40, 17x28, and 11x14 inches—they can be used with great effect in the lobby, on the front, as part of window displays and in libraries and museums, as well as in schools.

Excellent giant and miniature standees are perfect for windows, theatre lobby cross-plugging, hotel lobbies, and any traffic spots that can be commandeered.

Color stills are available in 8x10 and 11x14 sizes, and Roman color paintings have been reproduced from the color stills.

A "Heraldic Display Piece," handsome Toledo steel cross-swords, make excellent window displays, and can be used as a presentation to individuals or organizations, with photo coverage by newspapers.

Window cards can be used for a special purpose, because they have a pocket for heralds that can be imprinted with reserved seat ticket information.

An unusual wall map is excellent for school bulletin boards, travel agencies and other display outlets.

Beautiful one- three- six- and 24-sheets can be adapted to many uses.

Fawcett Publications has a current pocketbook edition of "El Cid," opening the door for bookstore tie-ups and truck banners on book dealer vehicles.

Music tie-ups are numerous, and more important now that "El Cid" won an Academy Award nomination for the "Best Song of the Year"—the 'love theme.'

With the show on the road, interest must be kept alive through continuous publication of stills and stories in the local newspapers. When a group attends "EL CID"—whether it be school, civic or industrial—it should be publicized in the newspapers.

And gimmicks should be constantly explored—such as a photo of the patron who purchases the 100,000th ticket and is honored as the guest of the theatre and dined and entertained at a local restaurant and night club.

In summation, "EL CID" must be projected as a gala "red carpet" event from the time it is booked until the very last day of a long, successful, profitable engagement.

ADS give an idea of the sweep and grandeur of the production, as well as playing up potent star values of Charlton Heston and Sophia Loren. There is wide variety also.



Policemen Stop Show At Phila. "Art" House

PHILADELPHIA—Police last week "raided" the Benson "adult show-place," 64th and Woodland Avenue, in its second week of operation by Alan Trading Company on complaints of clergymen and others in the neighborhood. Seized was a print of a burlesque-type film, "Nude Striporama."

Stopping the show, the police told some 65 patrons they were not under arrest, but that they must file out a back door and give the officer stationed there their names, ages, and addresses. One 17-year-old juvenile was discovered, and was invited to appear in Court.

A teen-age usher was also invited to a hearing for arrested manager A. I. Lidman; projectionist Robert Sterner; doorman Louis Banfe; and relief cashier Helen Everetto.

Meanwhile, an ordinance aimed at curbing "obscene, false and misleading" advertisements outside motion picture theatres was introduced in City Council. District Attorney James C. Crumlish, Jr., and Council President Paul D'Ortona jointly announced the drawing up of the ordinance, which would provide for fines up to $300 and jail terms up to 90 days if fines are not paid.

Crumlish stressed that the measure was aimed at "only about a half-dozen movie houses" and not at "the vast majority whose on-premises advertising is in good taste."

Anticipating a court test of the ordinance, Crumlish said the bill had been drawn to provide a definition of "obscene" which could stand up under fire.

D'Ortona said the bill would be fully discussed at a public hearing and predicted it would win popular support. He said it was "disgusting" and "embarrassing" to have to walk past the photographic displays outside some movie houses.

Those arrested were to have received a hearing yesterday (Tuesday) before County Court Judge J. Sydney Hoffman on charges of showing an obscene motion picture.

Pay-TV Test Okayed

WASHINGTON—The U.S. Court of Appeals turned down a group of theatre operators in their effort to block the start of a large-scale tryout of pay tv.

The three-year experiment now is expected to start in Hartford, Conn., in June unless it is halted by an appeal to the Supreme Court.

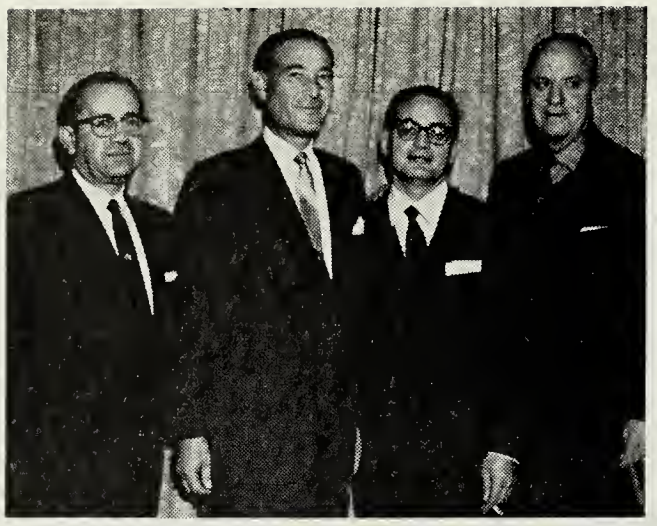
The Federal Communications Commission authorized the trial run on Feb. 24, 1961, after 10 years of controversy over whether it should be allowed. The theatre owners filed suit to stop the project on the ground the FCC lacked authority to approve it.

Zenith Radio Corporation, which owns the patent on the Phonevision system that is to be used in the Hartford trial, said it is going ahead with plans to start the no-commercial subscription broadcasts June 1. The Hartford tryout is being sponsored by RKO General, Inc., which operates Station WHCT-TV. RKO General said it plans to spend up to 10 million dollars on the experiment.

SPG Honors Bob Hope

HOLLYWOOD—President John F. Kennedy personally congratulated Bob Hope upon his being awarded the Screen Producers Guild's 10th annual Milestone Award at the Beverly Hilton Hotel.

President Kennedy honored Hope for his continuous efforts in entertaining Armed Forces throughout the world.



At a press conference announcing a new multiple-picture deal between Columbia and Dino De Laurentiis were, left to right, Leo Jaffe, first vice-president and treasurer; A. Schneider, president; De Laurentiis; and M. J. Frankovich, vice-president in charge of overseas production activities.

ACADEMY

(*Continued from page 12*)

tion of what they do whether or not a Nomination or Award is voted a given entry.

"Your final contention, that the foreign organizations which choose the films sent us are government dominated is incorrect according to first hand information from two members of the Foreign Film Committee residing abroad the past two years. We have had frequent reports from many countries and the Board is convinced that the aims of the Academy will be served best by continuing to conduct our Foreign Film Award Competition as we have in the past five years.

"Please know that we appreciate your interest in the Academy and understand your wish that importers and distributors of foreign product could participate in our Foreign Award procedure. However, the fundamental differences between a business group and the Academy, devoted solely to honoring achievement, appear to make such participation impossible. Further, it should be noted that the Academy has never permitted any segment of the industry to dictate policies which, in the Board's opinion, would weaken our effectiveness on behalf of the industry as a whole."

Decca Earnings Hold; Second Only To 1960

NEW YORK—In the 1961 annual report of Decca Records, Inc., Milton R. Rackmil, president, advised the stockholders that net earnings per share for 1961 were exceeded only by the record year of 1960 and that the current year promises to be even better.

Consolidated income for 1961 including its subsidiary, Universal Pictures Co., Inc., amounted to $3,964,642, equal to $3.08 per share on the 1,285,701 shares outstanding in the hands of the public on Dec. 31, 1961. For the record year 1960, such income was $5,524,757, equal to $4.29 per share on the same number of shares outstanding at the end of that year. Stockholders were told that 1961 was the 25th consecutive year of dividend payments by Decca Records, Inc., and after giving effect to the two-for-one stock split in 1946, the annual dividend rate was the highest in Decca's history.

Decca earned $1.62 in the fourth quarter of 1961 as against earnings of $1.46 for the previous nine month period. Sales of the record division for the year were higher than for the previous year, and net earnings more than doubled. The improvement in operations of the record division was most marked in the last months of 1961 and the beginning of 1962, with the result that the current year is getting off to an excellent start

Universal Pictures, the first company in the industry to attain the 50th year mark, currently has in general release two of the outstanding boxoffice pictures in the entire industry, "Flower Drum Song" and "Lover Come Back."

All pictures planned for 1962 release have been completed and will be released on a month-to-month basis. "Spartacus," the company's most ambitious production, is continuing to do very well, fully living up to expectations. After all costs have been amortized by about the end of this year, it will remain a source of substantial revenue in the future, Rackmil told stockholders.

CANADA

(*Continued from page 12*)

amusement tax in the province is the highest in Canada and the censorship fees are double the operating expenses. He said that admissions declined 53 per cent since 1953, with 57 theatres being forced to close down. There are now 379 theatres operating in Quebec. He said the Theatre Act was outdated and unfair to exhibitors who are presently enduring one of the all-time slumps in the motion picture industry.

J. J. FITZGIBBONS, JR., Theatre Confections Limited, will preside at the eighth annual Canadian Regional Convention of the National Association of Concessionaires here May 4. Vice-chairman Syd Spiegel of Super Pufft, who is also second vice-president of the NAC, will be one of the speakers. Other speakers include John Cakebread of Planned Sales of Toronto and Jim Blevins of Popcorn Village in the U.S. . . . Luncheon highlighting Variety Week in Toronto included the presentation of a gold lifetime honorary membership card to Ontario Premier John P. Robarts by chief barker Lionel Lester. Robert Swan of Molson's presented a cheque for the Heart Fund. The chief barker presented a pair of cufflinks to barker Ben Granatstein as a token of the tent's appreciation for his long service as head of the welfare committee. Property master Bob Hall is chairman of the annual baseball game at the Maple Leaf Stadium for the benefit of Variety Village. A Cavalcade of Sports, featuring major celebrities demonstrating their skills, will be pre-game entertainment. . . . Theatre fires in 1960 caused a total loss of $281,920, according to the Dominion Fire Commissioner in his annual report. Altogether there were 20 theatre blazes, compared with the 10-year average of 30 fires and damage of $236,200 annually, the report to the Minister of Public Works states. In 1959, there were 19 theatre fires and total damage was only $113,381; again in 1960, as for over the past three decades, there were no fatalities because of fires nor were there any injuries to patrons because of this. . . . The first four-wall theatre to be built in Toronto in six years is planned for the Don Mills shopping centre by Barry Theatres, Ltd. The $250,000 850-seat house, designed by Mandel C. Sprachman, Toronto architect, is scheduled to open Aug. 1. It will be located near a curling rink. Barry Allen, president, said that the parking area surrounding the theatre will be an inducement to customers. His firm is completing a drive-in, scheduled to open in May. Another is planned near Toronto. Sprachman was recently awarded the $5,000 second prize for his design of the proposed memorial building to be erected in Charlottetown, PEI, to Canada's Fathers of Confederation.

ALBANY

The Albany Variety Club will give a luncheon for Sir Robert Briscoe, Lord Mayor of Dublin and member of the Dublin Tent in the ballroom of the Sheraton Ten Eyck Hotel on April 4. The affair, according to Chief Barker E. David Rosen, is expected to establish a new record for attendance. . . . Frank Williams, booker, Benton Theatres, returned to his home in Saratoga after undergoing a major operation at Albany Medical Center Hospital where he was a patient for a month. . . . Columbia booker Mel Shaw underwent an operation for gallstones at St. Peter's Hospital. Salesman Jimmy Moore substituted as date-setter. . . . Allied Artists representative Bob Adler attended previews of "El Cid" at Schine's Granada, Buffalo, and Schine's Eckel, Syracuse. . . . Perry Samuels is the new general manager of Schine-owned Station WPTR. Marty Rose remains as station manager.

ATLANTA

Mary Charles, daughter of C. H. Simpson, president, Capital Releasing Corporation, has been added to the Capital staff. . . . John Miller, 78 Drive-In, Jasper, Ala., is in Birmingham, Ala., hospital following a heart attack. . . . Tillie Shapiro, Southern Printing Company, underwent surgery. . . . Sympathy to Doris Deaton, United Artists, on the death of her mother. . . . Walter Monroe, Peachtree Art Theatre staff, went to Boston to attend the funeral of his mother. . . . John Johnson, Sr., father of Joe Johnson, Martin Theatres, was home recuperating. . . . Betty Dillingham, United Artists staff, was undergoing a check-up to determine if an operation is necessary. . . . The wife of George Rosser, Martin Theatres is at home following an operation. . . . Construction is nearing completion of a new twin indoor theatre in Columbia, S.C., by H. B. Meiselman Theatres, whose headquarters are in Charlotte. The project is in conjunction with a shopping center and the theatre will be open around May 15 or June 1. . . . Local WOMPI's placed third in the first week's turn-in in the WGST wrapper contest. . . . James Velde and Gene Jacobs, new southern division manager, attended a UA sales meeting here. . . . Martha Fox, Theatre Service Company, returned from a visit to her mother in South Georgia. . . . Glen Sauls, who lives in Attala, Ala., has taken over the Carver, Gadsden, Ala. . . . Marcelle Kohn, with United Artists, has a new home. . . . John Stenbler, president, Georgia Theatre Company, and E. E. Whitaker, executive vice president, at the 16th annual dinner of the Tounchdown Club of Athens, Ga., at the Athens Country Club, presented the William K. Jenkins Award to Bill McKenny, best back; and Pete Case, best lineman, in football at the University of Georgia for 1961. Patrons of the stadium and Georgia Theatres, Athens, vote for their choice. The head coach of Duke University, William D. Murray, was the principal speaker.

BUFFALO

Representatives of all branches of the amusement business were in attendance at the funeral services for Constantine (Gus) J. Basil, president of Lafayette Theatre Building, Inc., and chairman of the board of Basil Enterprises, Inc., who died in General Hospital after being confined there for five months. The services were held March 2 in the Park Terrace Mortuary, and in the Hellenic Orthodox Church. Burial was in Forest Lawn. . . . The London Associated Press cable announcing Van Johnson's imminent Buffalo appearance in "The Music Man" confirms Melody Fair's bid for the star. Johnson is one of many headliners producer Lew Fisher has been seeking for his first all-star season. Fisher expects to announce the complete line-up for his theatre-in-the round at Wurlitzer Park in a few days from Hollywood. The new policy doubles the number of shows with one-week stands. In previous summers, two shows a month were customary. . . . Small budget moviemakers, professional and amateur, are planning their fourth annual film festival, entitled Movies on a Shoestring, for April 27 in the Dryden theatre of the George Eastman House in Rochester. This year's participants will be drawn from a 500-mile radius of Rochester, extending from Philadelphia to Ottawa and from Cleveland to Boston, Martha Hill, general chairman, announces. . . . The Leci Theatre Corporation, which has taken over the former Basil LaSalle in the town of the same name near Niagara Falls, for many years a link in the Basil chain, will open the house on March 17. A new policy will be inaugurated at that time, according to Lou Levitch, president of the corporation. It will call for the presentation of standard art films for 30 days to determine which product proves more popular with the theatre's patrons. Also being established are special Saturday and Sunday matinees for the kiddies. Leci also operates the North Park, one of the first deluxe community theatres in Buffalo and a part of the Shea Circuit for two decades. . . . The Schine-operated Ski-Dek in the former Riverside has made a tie-up with the Courier-Express, through which the Ski Center is getting a lot of publicty. A Courier-Express Ski School has been started at the Dek every Wednesday, when there will be free instruction from 12 noon until 8:30 p.m. Boots, poles, and skis also are free. The school is open to everyone. Those taking advantage of the offer are instructed to "be sure to come dressed for skiing, with long sleeves and full-length slacks. Schine division manager Harry Unterfort was greatly pleased with the size of the crowd attending the first school. The stunt may lead many to adopt skiing as a hobby, and thus the Ski Dek will greatly benefit. . . . "The theatre of the future, stage and screen, will be inter-urban, far from the maddening crowd, the one-way street, the traffic jam. Out where folks are spaciously living or longing to move, where the finest schools are building, where there's room to park a family-sized car—there's the ideal site for the first-run super flicker or the touring musical," such are the thoughts of Lou Levitch, president of the Leci Theatre Corporation, who announced that a site for a new theatre north of Buffalo will be chosen by his company within 30 days and construction soon will begin. He said financial arrangements are complete. "We would probably operate 40 weeks of the year on a quality picture basis," Levitch explained. "The balance of the time would be filled by major touring shows with name stars."

CHARLOTTE

A case in which a Fuquay Springs, N. C., theatre patron was accused of assulting the wife of the manager when she went to him and asked him to stop disturbing the audience was nol-prossed with leave (no prosecution) in Fuquay Springs Recorder's Court. The charge was brought against Larry Thomas, young Fuquay Srpings man, who was charged with assulting Mrs. Doris Jean Williams. Her husband, who is manager of the Fuquay, called police after the incident. . . . The 400-seat Elden, Siler City, N. C., was gutted by fire the night of March 1 with damage estimated at between $75,000 and $100,000. The theatre was empty when the fire started about 6:15 p. m., since it does not normally open for business until 7 p. m. The blaze apparently originated in the vicinity of an air conditioner on the roof. The house was the only one at Siler City except for a drive-in. It was operated by John W. Curts, Liberty, N. C.

CHICAGO

The new Studio in Terry's Chicago Ridge Shopping Center is scheduled to open late in March. Plans have been made for a single feature policy with some first runs in advance of downtown and outlying runs presented through special arrangements with distributors and producers. The program will also include the showing of imports. . . . Benny Kalmenson. Warner Bros., spent some time with Frank Casey, local representative for Warners, during his recent stopover. . . . Hank Ehrlick of Paramount petted nine black cats in B and K's office (used for promotion on "Walk on the Wild Side") and while he did this remarked he didn't believe in bad luck. That night his apartment was robbed of all clothing and furniture. The next day his topcoat was stolen in a restaurant at lunch. . . . Things really happened when the Senate Teatro, movie-house, used a live lion for a movie raffle. Mr. and Mrs. George Rivera said they won the 11-month beastie at a drawing in the theatre. Charles Gomez, manager, said that when the lion, who was supposed to be the disappearing stooge in a stage act, couldn't be used because he went wild, it was finally decided to give him away as a publicity stunt. The Riveras, who wound up with the 200 lb. giveaway, couldn't keep "Hank," the lion, in the house, and even if they could, couldn't afford to buy 5 lbs. of horsemeat a day. The Anti-Cruelty society came into the picture when they discovered the lion in a cage too small and not strong enough. The lion was finally taken back to the Animal Kingdom where it came from, and the Riveras were paid $50 for an unwanted $200 beast.

CINCINNATI

Jack Haynes, general manager; Carl Ferazza, publicity director, Cincinnati Theatres; and E. B. Radcliffe, morning Enquirer movie reporter, attended a screening of UA's "West Side Story" in Cleveland. William Blum, formerly U-I branch manager, here, is to do the local publicity when the film opens at the Valley March 22. Mrs. Sam Weiss will be in charge of group sales. . . . Bruce Harrison, formerly with National Screen Service and Tri-State Theatre Services, is new booker at Realart succeeding Donald Duff, who has resigned. . . . Mitchell Blachschleger, area exhibitor, who suffered a heart attack six weeks ago, is recuperating at his home. . . . Mrs. Jay Goldberg, wife of the co-manager for Realart, is convalescing at ther home from hepatitis. . . . University of Wittenberg is sponsoring a series of art films at Chakeres's 932-seat State, Springfield, O. The first of the series is the Janus "Wild Strawberries." . . . Trail Drive-In, Ashland, Ky., opens March 16, with the nine other Chakeres drive-ins scheduled for a March 30 opening.

COLUMBUS, O., NEWS — Samuel T. Wilson, theatre editor, Columbus Dispatch, will be in Hollywood soon to write a series of dispatches about new films at the studios. . . . Ann Hall, manager, Linden, was cleared of a charge of operating a dance contest at the theatre without a city license. The charge

was dismissed in Municipal Court. . . . Columbus Film Festival, sponsored annually by the Columbus Area Chamber of Commerce in association with the Film Council of Greater Columbus, will open entries to producers of theatrical films. The festival will be held Sept. 21 and 22, with awards to be made on Sept. 28.

DALLAS

The Delman has Disney's "Moon Pilot" scheduled as its Easter attraction, opening April 12. . . . Nicholas Urevich and Richard Newmeyer have been assigned to the promotion of "The Magic Voyage of Sinbad," Filmgroup's new family release, in the Texas territory. Urevich and Newmeyer arrived here to lay out press, radio and tv campaigns for Texas saturation dates. Ray Babbin, assigned earlier to Texas area, was shifted to the New Orleans territory. . . . Services were held for Margaret Douglas, 87, mother of Don C. Douglas, executive secretary, Texas Drive-In Theatre Owners Association. . . . Bryan Forbes, the British actor turned producer, writer, and director, was scheduled to visit Dallas on a promotional tour in behalf of his "Whistle Down the Wind," in which Haley Mills stars. . . . Karen Balkin, the 12 year old Houston actress who has a featured role in "The Children's Hour," was scheduled to come in from Houston to talk about the picture dated for the Capri on March 14. . . . Strong opposition against release to television of movies less than 14 years old was expressed in a group of resolutions passed unanimously at the final session of the Texas Drive-In Theatre Owners Association convention that met at the Statler Hilton Hotel. In an 11 page set of resolutions, the association attacked the shortage of quality films, the practice of extended run movies in selected theatres, the release of post-1948 films to television, and a growing interest in establishing toll television. In a resolution asking a reverse of the annual trend toward the release of fewer movies, it was noted that 220 new movies released in 1961 were 19 less than in 1960 and 79 less than in 1958.

DES MOINES

The severe snowstorms in Iowa have resulted in severe headaches for the theatremen. Film transportation has been hard hit with many operators not concerned much over the arrival of films because they have been unable to open their doors. Opening of drive-ins has been delayed with more people concerned over the treat of spring floods due to the heavy winter snowfall. . . . Jack Slingluff, manager, Charles, Charles City, took advantage of the school closing by providing a special matinee for the kids that were in town. . . . The Strand, Ackley, Ia., has reopened after being closed for two months. . . . The Grand, Sheffield, Ia., has closed. . . . A request to eliminate license fees for theatres has been turned down by the city council at Albia, Ia.

JACKSONVILLE

Arvin K. Rothschild, head of Continental Enterprises, returned to his home office here after a week's business trip to New York. . . . Clarence L. Bean, Jr., former sales manager of the Hollywood Servemaster Corp., Kansas City, has joined the home office organization of the Roy Smith Co., local theatre suppliers. . . . Frank Clements, former Florida east coast supervisor for the General Drive-In Corp., is now in partnership with William G. Sobel at the Delray Drive-In. . . . James LeLon, 19-year-old son of John LeLon, local projectionist, is operating the Alachua, Alachua. . . . The Dimes from Dames Drive for all units of the WOMPI Association is aimed toward securing sufficient funds for the WOMPI sponsorship of a treatment room at the Will Rogers Memorial Hospital, revealed Mrs. Anne Dillon, local WOMPI president. All WOMPI members assess themselves 10 cents weekly in order to provide a secure financial basis for the hospital project, she stated. . . . Russell "Rusty" Camp, Edgewood staffer, became state chaplain of the Children of the Confederacy at the group's annual convention in Winter Park. . . . An economy program calls for the early closing of the west theatre of Loew's Normandy Twin Outdoorer.

MIAMI, FLA., NEWS — "Greatest Twin Bill Ever to Play a Schine House" was the unique caption on birth announcements sent out by G. David and Hillevi Schine, on the occasion of the birth of their twin sons, Alexander Kevin and Frederick Berndt, in Miami Beach. The "World Premiere" at St. Francis Hospital, in "exciting new Double-Vision" of "Two for the Money" was listed on the announcement as a "Schine Enterprises Production." The "great supporting cast" was headed by "Anna Vidette Schine, age 30 months, and Jonathan Mark Schine, age 13 months," and the "Technical Director" was Dr. Raymond Simmons. . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., was awarded the silver medallion of the National Conference of Christians and Jews at the 10th annual Brotherhood Dinner of the NCCJ in Miami Beach. Wolfson was honored for his outstanding leadership in the cause of brotherhood. His citation reads, "For his loving, heroic and faithful service to his state and country, his sensitive service to education and the fine arts, his willingness to render outstanding service to the public interest through the broadcasting medium, his consistent and steadfast support in gift and deed of the principles of brotherhood." . . . Gordon Spradley, manager, Miami, headed up the Wometco Old Guard's recent group blood donation activity, in cooperation with the John Elliott Blood Bank. Employees of Wometco Enterprises, Inc., and their families were invited to donate blood to the Wometco account and in addition to a $5 award from the company for donating, were served coffee and donuts.

NEW HAVEN

Stanley Warner zone manager James M. Totman has promoted effective immediately, Albert G. Swett, Massachusetts district manager, to zone advertising-public relations director and also supervisor of zone flagship, the Roger Sherman, New Haven, succeeding Irving Hillman, resigning after nearly 30 years with SW and predecessor organization, Warner Bros. Theatres, to go into the advertising and public relations field in Connecticut for himself. At the same time, Totman has shifted Robert Howell from managership of the Palace, Norwich, to similar post at the Warner, Lynn. Swett's district manager replacement is yet to be determined. Mrs. Evelyn Barrett, assistant at the Garde, New London,becomes Palace, Norwich, manager, and Leslie Barnett, formerly an assistant manager with Trans-Texas Theatres, Dallas, joins SW as Mrs. Barrett's New London successor. A new price policy is effective at the Palace, Norwich, the first-run theatre to charge only 75 cents "at all times" for adults. Students will be admitted for 50 cents and children for 25 cents. . . . Lockwood and Gordon has promoted Richard Parker, house manager at the Cinerama Theatre, Hartford, for the past six months, to resident managership of the Art Cinema, also Hartford. William Montgomery, acting manager at the Art Cinema, succeeds Parker at the Cinerama. He is an L&G management trainee. William F. Murphy continues as Cinerama resident manager. . . . Hyannis, Mass., Cape Cod community reigning during the Kennedy Administration as Summer White House Town, is site of what will be one of the nation's most unusual shopping centers, to be known as the All Cape Shopping Center, covering a 35-acre tract. A natural four-acre, kidney shaped lake will be located in the middle of Picture Pond Plaza. Encircling the lake will be stores, a summer playhouse, an art film theatre, and restaurant. A fishing footbridge will bridge the lake's neck. Between the summer shops will be grass, seats, and benches, and along the lake itself will be gas-lit walks. Developers are Gustav Ring, Washington, D.C., builder-sportsman, and Joseph D. Blau, New York financier-realty developer. . . . Mel Safner, veteran New England exhibitor, has been named Man of the Year by the Central Falls Lions Club, the organization honoring the Lafayette Theatre owner as 1961's outstanding citizen, contributing significantly to the Central Falls, R.I., community. Safner is also associated with independent film distributor Eddie Ruff in Eddie Ruff Associates. . . . Eddie Ruff, president of Eddie Ruff Associates, independent New England film distributors, planned to fly on a two-week combination vacation-business visit to the Caribbean, a highlight to include negotiations for Puerto Rican film product in San Juan. . . . Peter Perakos, Sr., Connecticut film industry pioneer and president of Perakos Theatre Associates independent circuit, has returned to his desk after recovering from pneumonia. Perakos is 75.

NEW ORLEANS

Mrs. H. J. Ballam, wife of the Hodges Theatre Supply engineer and field representative, was in Baptist Hospital for surgery. . . Sam Burkett, vice president, Pathe America and Sutton Pictures, and Pathe Laboratories and Consolidated Laboratory, was in and was guest of honor at a luncheon at Gentilich, co-hosted by F. F. Goodrow, territory representative. . . . Mr. and Mrs. William Beck, of Atlanta, announced the engagement of their daughter, Phyllis, to Kenneth Kurtzman, formerly of Boston and now a member of MGM's New Orleans sales force. . . . The controversy between city officials and producer Charles K. Feldman which resulted in his cancelling plans for the local world premiere of Columbia's "Walk On The Wild Side" continued, but the picture was now scheduled to open with out fanfare at the RKO Orpheum on March 14. Officials of Le Petit Theatre de Vieux Carre, who were to sponsor the premiere and had previewed the film far in advance said they had found nothing offensive that would reflect unfavorably on the image of the city. . . . Gulf States Theatres recently acquired the Joy, Shreveport, La., helmed for the past 14 months by Jack Pope, a former associate of Joy's Theatres. . . . Two indoor theatres in the grass roots sections of Louisiana have recently reopened: the G. and C., Dulac, La., which is under the new management of D. J. Boudreaux, who also operates the Oak, Montegut. . . . And the Alamo, St. Francisville, which reopened under the new management of C & B Theatre Company, New Orleans. . . . Donald Dietrich reopened the Amite Drive-In, Amite, La. . . . Gulf States Theatres has slated April 1 as the reopening date for four of its drive-ins including the Don, Bossier City, La., Sunset, Shreveport, La., "51", Jack-

(*Continued on page 20*)

BABES IN TOYLAND (BV)

Radio City, New York ($163,100)	4	wk	....116%
State, Omaha ($5,200)	5	"	.... 98%
Paramount, Seattle ($12,300)	4	"	.... 74%
Stanton, Philadelphia ($13,400)	6	"	....109%
Madison, Detroit ($16,000)	5	"	....110%
State-Lake, Chicago ($25,000)	5	"	.... 91%
Metropolitan, Boston ($11,600)	3	"	....162%
Loew's, St. Louis ($13,000)	4	"	....138%
Fox, San Francisco ($12,300)	4	"	....119%
Ohio, Louisville (No Ave.)	6	"Ave.	$6,900

BACHELOR FLAT (20TH-FOX)

Forum, New York ($19,700)	3	"	.... 71%
Paramount, Boston ($16,800)	1	"	.... 80%
Fifth Avenue, Seattle ($7,900)	2	"	.... 84%
Omaha, Omaha ($7,700)	1	"	....109%
Fox, St. Louis ($14.300)	3	"	.... 97%
Viking, Philadelphia ($7,000)	2	"	....123%
Fox, Detroit ($12,600)	1	"	.... 77%
State-Lake, Chicago ($25,000)	2	"	.... 72%
Fox, San Francisco ($12,300)	1	"	.... 67%
United Artists, Louisville ($9,000)	2	"	....101%

BLUE HAWAII (PAR.)

Michigan, Detroit ($20,300)	3	"	.... 86%
St. Francis, San Francisco ($12,200)	4	"	....114%
Fox, Philadelphia ($14,800)	3	"	.... 74%
Paramount, Seattle ($12,300)	4	"	.... 71%
St. Louis, St. Louis ($12,500)	2	"	.... 94%
Kentucky, Louisville ($7,600)	3	"	....112%
Metropolitan, Boston ($11,600)	4	"	....121%

BREAKFAST AT TIFFANY'S (PAR.)

Capri, Boston ($8,100)	10	"	....190%
Radio City, New York ($163,100)	5	"	.... 98%
Coliseum, Seattle ($8,600)	2	"	.... 95%
Madison, Detroit ($16,000)	9	"	.... 99%
Ohio, Louisville (No Ave.)	2	"Ave.	$7,000
Esquire, Chicago ($13.500)	10	"	....102%
Fox, St. Louis ($14,300)	4	"	....112%
Omaha, Omaha ($7,700)	3	"	... 98%
Alexandria, San Francisco ($12,500)	6	"	....111%
Paramount, Seattle ($12,300)	2	"	.... 67%
Arcadia, Philadelphia ($13.200)	10	"	... 103%
Esquire, San Francisco (No Ave.)	1	" Ave.	$4,500

COLOSSUS OF RHODES (MGM)

Warfield, San Francisco ($10,000)	1	"	....100%
Music Hall, Seattle ($7,100)	2	"	.... 83%
Adams, Detroit ($9,800)	3	"	....111%

EL CID (AA)

Warner, New York ($21,900)	11	"	....161%
Astor, Boston ($10,500)	10	"	....151%
Cine-Stage, Chicago (No Ave.)	10	"Ave.	$16,600
Music Hall, Detroit ($18,400)	10	"	.... 90%
Goldman, Philadelphia ($12,800)	10	"	....111%
Alexandria, San Francisco ($12,500)	10	"	....113%

FLOWER DRUM SONG (U-I)

Radio City, New York ($163,100)	5	"	.... 92%
Memorial, Boston ($17,900)	8	"	....101%
Michigan, Detroit ($20,300)	7	"	....102%
Ambassador, St. Louis ($10,700)	5	"	....127%
Kentucky, Louisville ($7,600)	6	"	.... 92%
Music Hall, Seattle ($7,100)	7	"	....112%
Chicago, Chicago ($28,100)	8	"	....111%
Stanley, Philadelphia ($18,700)	8	"	.... 86%
Golden Gate, San Francisco ($19,700)	7	"	.... 95%
Orpheum, Omaha ($8,700)	3	"	....104%

FOUR HORSEMEN OF THE APOCALYPSE (MGM)

Loew's, St. Louis ($13,000)	1	"	....104%

GEORGE RAFT STORY (AA)

United Artists, Chicago ($20,800)	4	"	....100%
Palms, Detroit ($24,800)	1	"	.... 61%
Paramount, Boston ($16,800)	1	"	.... 91%
Coliseum, Seattle ($8,600)	1	"	.... 66%
Golden Gate, San Francisco ($19,700)	1	"	.... 61%
Admiral-Chief-Skyvue, Omaha (No. Ave.)	1	"Ave.	$6,500
United Artists, Louisville ($9,000)	1	"	.... 60%

HAPPY THIEVES (UA)

Woods, Chicago ($25,100)	3	"	.... 60%
Orpheum, Boston ($12,400)	1	"	.... 90%
Loew's Midcity, St. Louis ($11,300)	1	"	.... 60%

INNOCENTS (20TH-FOX)

Pageant, St. Louis ($4,100)	7	"	.... 81%
Criterion, New York ($27,300)	5	"	.... 80%
Trans-Lux, Philadelphia ($7,000)	4	"	....100%
Woods, Chicago ($25,100)	3	"	.... 71%
Mary Anderson, Louisville ($6,100)	1	"	....106%
United Artists, Detroit ($19,700)	5	"	.... 60%
Paramount, Boston ($16,800)	1	"	.... 90%
Paramount, San Francisco ($15,200)	3	"	.... 79%
Omaha, Omaha ($7,700)	1	"	.... 66%

JUDGMENT AT NUREMBERG (UA)

Palace, New York ($22,500)	10	"	....181%
Boyd, Philadelphia (No Ave.)	1	"Ave.	$21,000
United Artists, Detroit ($19,700)	1	"	.... 99%
Saxon, Boston ($18,900)	2	"	....117%

KING OF KINGS (MGM)

Loew's State, New York (No Ave.)	20	"Ave.	$32,600
Boyd, Philadelphia ($21,700)	17	"	.... 71%
United Artists, Detroit ($19,700)	11	"	.... 68%
Saxon, Boston ($18,900)	16	"	.... 84%
Todd, Chicago ($28,000)	18	"	.... 68%
Coronet, San Francisco ($22,500)	15	"	.... 70%
Blue Mouse, Seattle ($10,600)	8	"	.... 86%
Esquire, St. Louis ($12,500)	8	"	....136%
State, Omaha ($5,200)	4	"	....102%
Brown, Louisville ($8,700)	5	"	.... 88%

LIGHT IN THE PIAZZA (MGM)

Victoria, New York ($19,000)	3	"	....106%
Stagedoor, San Francisco ($5,000)	4	"	....166%
Adams, Detroit ($9,800)	3	"	.... 81%
Woods, Chicago ($25,100)	2	"	.... 92%
Loew's Midcity, St. Louis ($11,300)	2	"	.... 81%

LOSS OF INNOCENCE (COL.)

Esquire, Chicago ($13,500)	4	"	.... 60%
Trans-Lux. Philadelphia ($7,000)	3	"	... 61%
Pageant, St. Louis ($4,100)	2	"	.... 69%
Music Box, Seattle ($5,700)	1	"	... 60%
Omaha, Omaha ($7,700)	1	"	.... 67%

LOVER COME BACK (U-I)

Radio City, New York ($163,100)	3	"	....104%
Fox, St. Louis ($14,300)	2	"	....209%
Chicago, Chicago ($28,100)	2	"	....133%
Michigan, Detroit ($20,300)	2	"	....126%
Golden Gate, San Francisco ($19,700)	2	"	....135%
Arcadia, Philadelphia ($13,200)	2	"	....177%
Memorial, Boston ($17,900)	2	"	....170%
Orpheum, Omaha ($8,700)	1	"	....115%
Kentucky, Louisville ($7,600)	2	"	....148%

MADISON AVENUE (20TH-FOX)

Viking, Philadelphia ($7,000)	3	"	.... 92%
Orpheum, Omaha ($8,700)	1	"	.... 72%
Mary Anderson, Louisville ($6,100)	1	"	.... 83%

MAJORITY OF ONE (WB)

Radio City, New York ($163,100)	4	"	.... 85%
Capri, Boston ($8,100)	4	"	....165%
United Artists, Chicago ($20,800)	3	"	.... 74%
Music Hall, Seattle ($7,100)	1	"	....126%
Randolph, Philadelphia ($13,000)	1	"	....123%
Orpheum, Omaha ($8,700)	1	"	.... 63%
Mary Anderson, Louisville ($6,100)	2	"	.... 74%
St. Francis, San Francisco ($12,200)	2	"	....107%
Mercury, Detroit ($14,300)	1	"	.... 81%
Esquire, St. Louis ($12,500)	2	"	....104%

MYSTERIOUS ISLAND (COL)

Pilgrim, Boston ($9,500)	2	"	.... 99%
Paramount, San Francisco ($15,200)	2	"	.... 91%
Palms, Detroit ($24,800)	2	"	.... 67%
Coliseum, Seattle ($8,600)	2	"	.... 93%
Roosevelt, Chicago ($21,000)	2	"	.... 92%
St. Louis St. Louis ($12,500)	2	"	.... 60%
Orpheum, Omaha ($8,700)	1	"	.... 87%

ONE, TWO, THREE (UA)

Astor, New York ($25,900)	10	"	....107%
Fine Arts, New York ($9,900)	10	"	....155%
Randolph, Philadelphia ($13,000)	8	"	.... 91%
Beacon Hill, Boston ($8,300)	10	"	....161%
Esquire, San Francisco (No Ave.)	7	"Ave.	$9,600
United Artists, Chicago ($20,800)	6	"	.... 91%
Mercury, Detroit ($14,300)	6	"	.... 89%
Music Box, Seattle ($5,700)	3	"	.... 99%
Loew's, St. Louis ($13,000)	3	"	.... 90%
Ohio, Louisville (No Ave.)	3	" Ave.	$7,800

PIT AND THE PENDULUM (A.I.P.)

Admiral-Chief-Skyvue,Omaha (No Ave.)	2	" Ave.	$13,500
Roosevelt, Chicago ($21,000)	4	"	....137%
Palace, New York ($22,500)	4	"	....100%
Fox, St. Louis ($14,300)	2	"	....118%
Palms, Detroit ($24,800)	3	"	.... 79%
Stanton, Philadelphia ($13,400)	3	"	.... 98%
Paramount, Boston ($16,800)	1	"	....114%
Mary Anderson, Louisville ($6,100)	2	"	....107%

POCKETFUL OF MIRACLES (UA)

Loew's Midcity, St. Louis ($11,300)	3	"	....114%
Victoria, New York ($19,000)	6	"	.... 97%
Fox, Philadelphia ($14,800)	7	"	.... 89%
Orpheum, Boston ($12,400)	3	"	....121%
Warfield, San Francisco ($10,000)	4	"	....108%
Grand Circus, Detroit ($13,000)	6	"	....116%
Fifth Ave, Seattle ($7,900)	3	"	.... 81%
Oriental, Chicago ($27,000)	6	"	.... 75%
Brown, Louisville ($8,700)	3	"	....104%
Admiral-Chief-Skyvue, Omaha (No Ave.)	2	"Ave	$7,300

ROMAN SPRING OF MRS. STONE (WB)

Capitol, New York ($45,900)	6	"	.... 64%
Viking, Philadelphia ($7,000)	4	"	....114%
St. Francis, San Francisco ($12,200)	3	"	.... 90%
Mary Anderson, Louisville ($6,100)	3	"	... 105%
Capri, Boston ($8,100)	6	"	....117%
Music Box, Seattle ($5,700)	3	"	....100%
Roosevelt, Chicago ($21,000)	3	"	.... 79%
Madison, Detroit ($16,000)	3	"	.... 64%
Ambassador, St. Louis ($10,700)	2	"	....126%
Omaha, Omaha ($7,700)	1	"	.... 91%

SAIL A CROOKED SHIP (COL.)

Pilgrim, Boston ($9,500)	3	"	....109%
Palms, Detroit ($24,800)	2	"	.... 63%
Roosevelt, Chicago ($21,000)	2	"	.... 68%
Fifth Avenue, Seattle ($7,900)	2	"	.... 85%
Paramount, San Francisco ($15,200)	1	"	....102%
Stanton, Philadelphia ($13,400)	2	"	.... 94%
Criterion, New York ($27,300)	2	"	.... 62%
United Artists, Louisville ($9,000)	1	"	.... 79%
Orpheum, Omaha ($8,700)	1	"	.... 83%
Loew's St. Louis ($13,000)	1	"	.... 74%

SATAN NEVER SLEEPS (20TH-FOX)

Paramount, New York ($32,700)	1	"	....122%
Viking, Philadelphia ($7,000)	1	"	....171%
Oriental, Chicago ($27,000)	1	"	.... 89%

SECOND TIME AROUND (20TH-FOX)

Fox, St. Louis ($14,300)	4	"	.... 93%
Paramount, New York ($32,700)	4	"	.... 82%
Metropolitan, Boston ($11,600)	2	"	.... 87%
Fox, Detroit ($12,600)	1	"	....229%
Coliseum, Seattle ($8,600)	2	"	.... 92%
United Artists, Louisville ($9,000)	3	"	....131%
Fox, San Francisco ($12,300)	2	"	.... 77%
Roosevelt, Chicago ($21,000)	3	"	.... 85%
Randolph, Philadelphia ($13,000)	1	"	.... 60%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

SERGEANTS 3 (UA)

Capitol, New York ($45,900)	3	"	....150%
Fox, Philadelphia ($14,800)	3	"	....168%
Orpheum, Boston ($12,400)	3	"	....172%
Warfield, San Francisco ($10,000)	3	"	....197%
Palms, Detroit ($24,800)	3	"	.... 95%
State-Lake, Chicago ($25,000)	3	"	... 166%
Ohio, Louisville (No Ave.)	1	"Ave.	$11,000

3 STOOGES MEET HERCULES (COL.)

Pilgrim, Boston ($9,500)	1	"	... 201%
Paramount, San Francisco ($15,200)	2	"	... 115%
Fox, Detroit ($12,600)	1	"	.... 83%
United Artists, Chicago ($20,800)	1	"	.... 71%

SUMMER AND SMOKE (PAR.)

Sutton, New York ($9,200)	9	"	....120%
De Mille, New York ($22,800)	9	"	.... 98%
Esquire, Chicago ($13,500)	6	"	.... 72%
Arcadia, Philadelphia ($13,200)	7	"	.... 71%
Grand Circus, Detroit ($13,000)	3	"	.... 99%
Ambassador, St. Louis ($10,700)	1	"	....112%

TENDER IS THE NIGHT (20TH-FOX)

Paramount, New York ($32,700)	4	"	.... 91%
Metropolitan, Boston ($11,600)	3	"	....100%
St. Francis, San Francisco ($12,200)	3	"	.... 76%
Mercury, Detroit ($14,300)	3	"	.... 89%
Fifth Avenue, Seattle ($7,900)	1	"	....101%
Oriental, Chicago ($27,000)	3	"	.... 68%
Orpheum, Omaha ($8,700)	1	"	.... 98%
United Artists, Louisville ($9,000)	1	"	.... 78%
Stanley, Philadelphia ($18,700)	2	"	.... 78%

TOO LATE BLUES (PAR.)

Pilgrim, Boston ($9,500)	1	"	.... 68%
Palms, Detroit ($24,800)	1	"	.... 65%

TWIST AROUND THE CLOCK (COL.)

Pilgrim, Boston ($9,500)	1	"	....210%
St. Francis, San Francisco ($12,200)	1	"	.... 99%
Fox, Detroit ($12,600)	2	"	....102%
Coliseum, Seattle ($8,600)	1	"	....117%
Admiral-Chief-Skyvue, Omaha (No Ave.)	1	"Ave.	$8,000
United Artists, Louisville ($9,000)	1	"	....132%

VIEW FROM THE BRIDGE (CONT.)

Sutton, New York ($9,200)	5	"	....193%
DeMille, New York ($22,800)	5	"	....111%
Trans-Lux, Philadelphia ($7,000)	4	"	.... 84%
Kenmore, Boston ($5,600)	3	"	....217%
Esquire, Chicago ($13,500)	1	"	.... 70%
Presidio, San Francisco (No Ave.)	1	"Ave.	$7,000

WALK ON THE WILD SIDE (COL.)

Criterion, New York ($27,300)	1	"	....227%
Roosevelt, Chicago ($21,000)	1	"	....167%

WEST SIDE STORY (UA)

Rivoli, New York ($24,800)	19	"	....213%
Midtown, Philadelphia ($10,400)	16	"	....176%
Gary, Boston ($10,900)	17	"	....250%
United Artists, San Fran. ($13,500)	11	"	....162%
Todd, Chicago ($28,000)	1	"	....119%
Madison, Detroit ($16,000)	2	"	....101%

NEW ORLEANS (*Continued from page 18*)

son, Miss., and the Anna, Leland, Miss. . . . Fred Armington, MGM office manager, was in Memphis recently, while a trio of auditors from the home office were at the local exchange to install new I.B.M. accounting system. . . . Elsie Legendre, part-time Universal employee, subbed for Ethel Bohlke, who was on leave during the illness of her husband. . . . .Mrs. Evelyn Browning, United Theatres home office secretary, is well on the road to recovery after surgery. . . . Mildred Biri, Theatre Owners Service booker, returned to her duties after suffering with pleurisy.

PHILADELPHIA

Hamid's Steel Pier, Atlantic City, N. J., suffered considerable damage in last week's storm. . . . Dave Rosen, the independent distributor, was operated upon. . . . Interest ran high in the activities of police and City Hall in connection with posters outside alleged "art" theatres; and the arrests made at the Benson. . . . Nathan Milgram Services are now handling the buying and booking for the Columbia Drive-In, Columbia, Pa.

PORTLAND

Snow crippled not only movies but other attractions here including an appearance of the American Ballet Theater at the Auditorium. . . . The Oregon Journal will engage in the Academy Awards Sweepstakes contest in its second season here. Last year downtown theatres and major drive-ins sponsored the event and had more than 7000 contestants. Rex Hopkins, Orpheum, heads a committee consisting of leading theatre managers. First prize is $200 and a pass for four people good for an entire year at any theatre or drive-in participating in the contest, which opened following Oscar nominations and closes at 6 p.m. April 9, just prior to the actual Oscar ceremony. There are other prizes consisting of passes ranging from six months to one month at the sponsoring theatres. The newspaper will run promotional material between now and the deadline time. Sample ballots will be published. Postmarks determine the winner of the contest which includes 10 major categories ranging from best picture to best foreign language picture. Last year's winner was a Portland State College student. . . . Katherine Marshall at the Music Box, says she will open with "The West Side Story" on March 14.

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Theatre Installations and Maintenance

ST. LOUIS

In addition to all their other charitable projects, local WOMPIs have just taken on another job — they'll be collecting for the Multiple Sclerosis Drive on Film Row. They are also going to be helping out at Easter Seal campaign headquarters, and they are still working on the stuffed animals to be given to Cardinal Glennon Children's Hospital for Easter. All WOMPIs are also selling tickets to their 50/50 club. Their board meeting will be held March 14, president Charlotte Murphy reports, and their regular meeting will be a dinner at the Elk's Club March 21. . . . The Rex, Waverly, Ill., reopened. . . . The Missouri-Illinois Theatre Owners were to hear a report on the Kansas City TOA meeting at their meeting at the Fox screening room. . . . Many St. Louis exhibitors journeyed to Kansas City for the Showarama meetings. . . . Irving Shiffrin, Columbia exploiteer, is in town to do promotion in connection with "Walk On The Wild Side," which will open soon at the Ambassador. . . . The Lindell is now being razed. . . . Other film landmarks are disappearing these days and soon the entire face of Film Row will be changed. Currently, the wreckers are tearing down the old UA-Republic building.

SALT LAKE CITY

A completely renewed "new" Hyland Theatre on Hyland Drive in South Salt Lake will open early this spring. This is drive-in operated by the Utah Drive-In Theatre Corporation. The entire parking area has been resurfaced; new projection booth installed; new snack bar installed; new rest rooms; new modern play-ground, a twin screen, new paved exits and entrances and new landscaping, etc. . . . "El Cid" had an invitational premiere at the Center. . . . Playwright Arthur Miller married free lance photographer Ingeborg Morath here. They plan to honeymoon in Europe.

SAN ANTONIO

Peter Hernandez, new manager, Nacional, has announced that the theatre will reopen following a complete refurbishing inside and out with a stage show policy in addition to film features. . . . Mrs. Lillian Thompson has been added to the staff of the Plaza at El Paso, Tex., as a cashier. . . . Use of Terrell Negro High School auditorium as a theatre for Negro patrons on Friday and Saturdays has been denied by the Denison School Board at Denison, Tex. The board countered the proposal made by E. T. Hardeman, principal at Terrell, with the suggestion that they use the Negro Community Center or try to work out arrangements with the defunct State Theatre officials. Hardeman had said the recent closing of the State, which had a balcony for Negro patrons, left Denison Negroes bereft of a theatre. The Negro principal had proposed that matinee and evening performances be scheduled on Fridays and Saturdays. The board questioned its own authority to grant the use of school property for commercial ventures. . . . "King of Kings" moved into the downtown Plaza at $1.25 top. Bill Chambers, manager, had an effective tie-in with the Given Bros. Store in which 5,000 multi-colored circulars imprinted with the theatre credits and Given's ad were inserted in the monthly statement mailing by Givens. . . . Jack Vereen, supervisor for Lone Star Theatres, which operate the Bordertown, Bronco, and Del Norte drive-ins at El Paso, Tex., has returned to duty following a month's vacation trip to his home in Holland. . . . Legislation bringing motion pictures under the state's new anti-obscenity act has passed the House but still requires Senate action. The bill is sponsored by Representative Tom James of Dallas, a candidate for attorney general. James was also sponsor of the regular session act which redefined "obscene" in line with recent court opinions. James told the House that motion pictures were left out of the bill in the regular session in order to secure passage in the Senate. He said the motion picture industry had promised at that time to clean its own house but had not done so. . . . Joe Birdwell, projectionist at the Pershing and sound console operator at the Capri, was home ill for several days in El Paso, Tex. . . . Jack Dodgins has been appointed manager, Texas, operated by the Trans-Texas Theatres, in Austin, Tex. . . . W. O. Bearden has closed the Chief, Lubbock, Tex., which he has owned and operated for 23 years. He stated that he should have closed the theatre long before but had kept it open for sentimental reasons. Bearden also operates the Arcadia, indoors, and the Red Raider, Westerner, and Golden Horseshoe drive-ins, Lubbock, plus holdings in Amarillo, Tex., and Clivis, N.M.

SEATTLE

Mr. Palo, operator, Florence, Seattle, and formerly of the Green Parrot and Embassy, also in Seattle, has opened an art house in Tacoma. He converted the Sunset and now calls it the Guild 6th Avenue. . . . Seattle had its first taste of real winter weather in several years last week when temperatures plunged below freezing and a heavy blanket of snow fell on the entire Puget Sound area. However, it failed to dampen theatre-going spirits and most downtown houses reported exceptionally good business.



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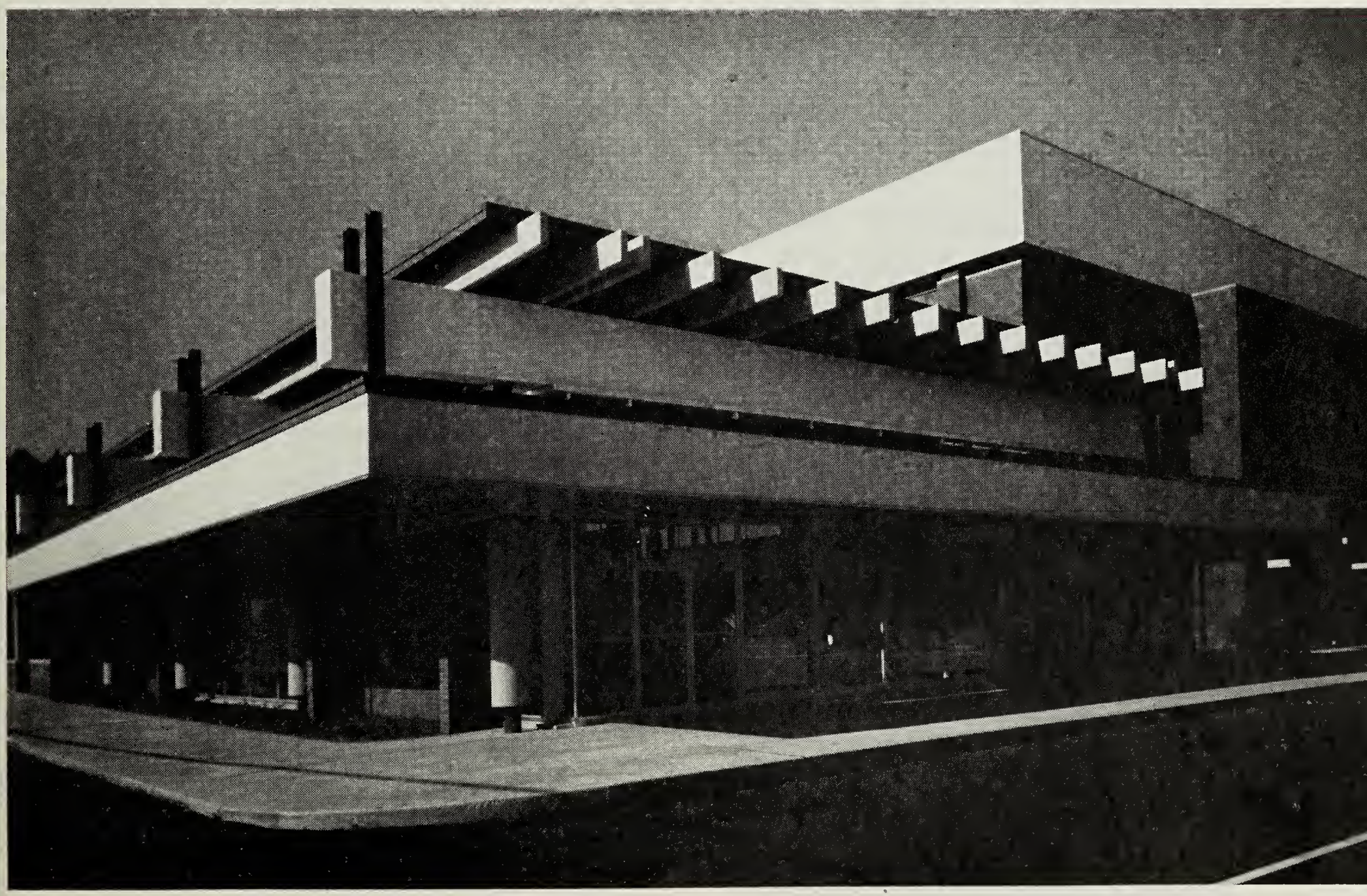
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PHYSICAL THEATRE • EXTRA PROFITS



Shown on cover is a closeup of General Drive-In's Cinema, Menlo Park, N. J. The precast reinforced concrete roof structure was left exposed and painted to achieve the dramatic effect visible here. Heavy transverse girders cantilever out at both ends to form supports for the suspended box canopy. Photo by W. Ivan Schoenfled.

Volume 17 **Number 3**

March 14, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



HE *Laughed* ALL THE WAY TO THE BANK



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EDITORIAL

Design for Moderns

There has been comment of varying degrees, to the effect that today's big boxoffice star is not the glamorous, high living personality of decades past. Hard working, serious, and other adjectives are often used by the press in describing this new breed of actor. It seems that something similiar has taken place with regard to the motion picture house. The once-plush interiors that emulated the rich extravagances of Victorian architecture have been displaced by more starkly decorated houses that are consciously contemporary or modern.

The reasons for the change in interior design are many, but perhaps the most important is changing costs. The inexpensive construction of motion picture houses that comply with local building code specifications and insurance ratings has, and will be, a problem. The problems of decorating, or redecorating a motion picture house, are often best discussed in terms of what is "contemporary" or in wide current usage.

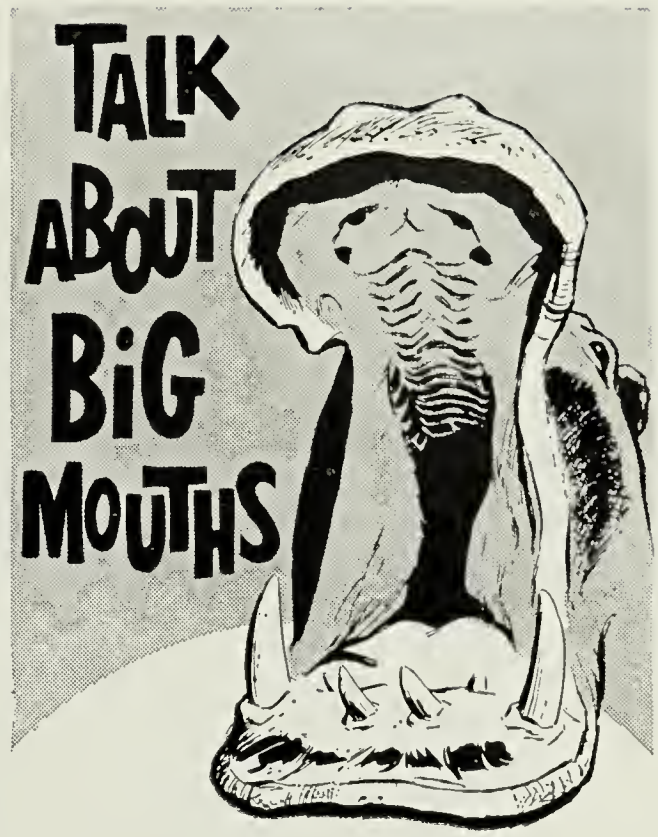
If the theatre owner is thinking of redecorating, or building and then decorating, the external dimensions and design of his building will probably prove less a problem than the interior. The principle to keep in mind when approaching interior design is what do my customer's want? Chances are that what they like in interiors will be found in their own homes. You needn't' ask your customers, though, whether or not you should use natural wood in redoing your lounge walls or wallpaper. First, keep informed on what the competition is doing. Secondly, remember that the various suppliers with whom you deal can be valuable sources of ideas on design. They will be glad to advise you as to how you can make the best and most economical use of what they sell. Don't be overly suspicious of the sales motive. They are specialists and do many refurbishings in the course of a year. If you are sold on your own idea, find out how much it costs by getting as many estimates as possible.

There is a wide range of materials at your disposal, many of them with special suitability to the indoor theatre's needs. Fire protected woods that add richness and warmth to a functionally designed auditorium, fibre glass fabrics that are light weight, easy to clean and inexpensive are available for curtains and drapes, heavy-duty floorings and carpeting that will bear up under the heaviest traffic, and many other products are now on the market with the characteristics that the theare owner desires.

Remember that a pleasing appearance is as essential to the interior of your theatre as it is to the salesman. It's also a good way to insure an increased box office!

PHYSICAL THEATRE • EXTRA PROFITS • sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

Al Deprospero, editor



Bingo's pulling in crowds, nightly; and game operators make no bones about the big take! But, YOU'RE the loser! True, your patrons prefer bingo to squirming in sagging seats. AND how easy the remedy is! Just reach for your phone and let's talk it over.

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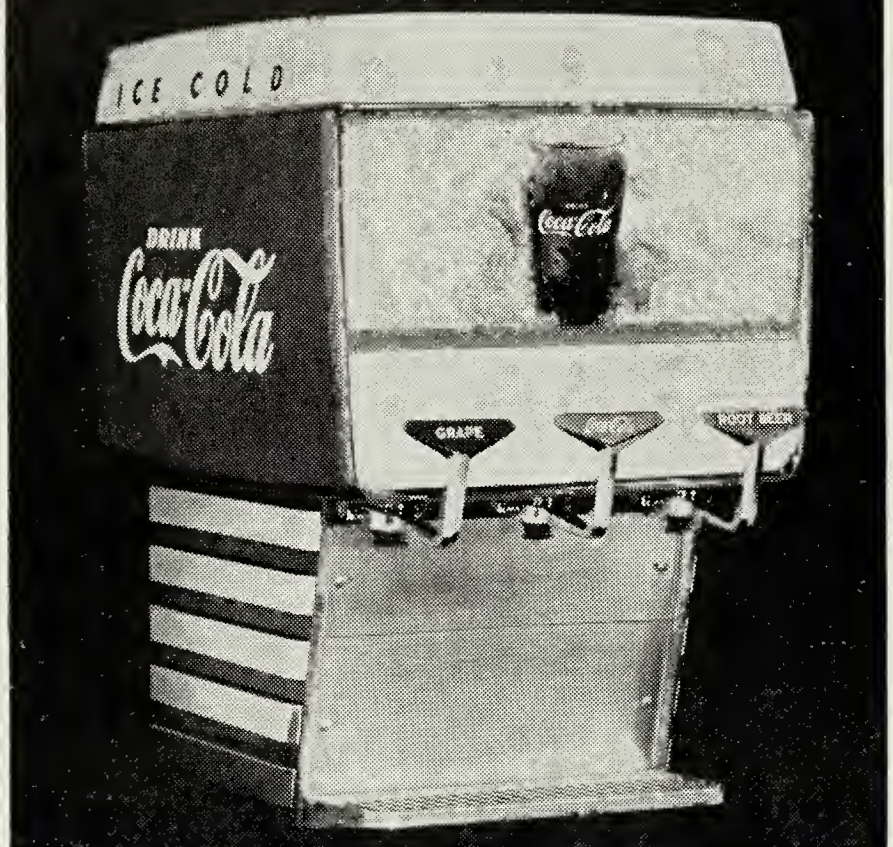


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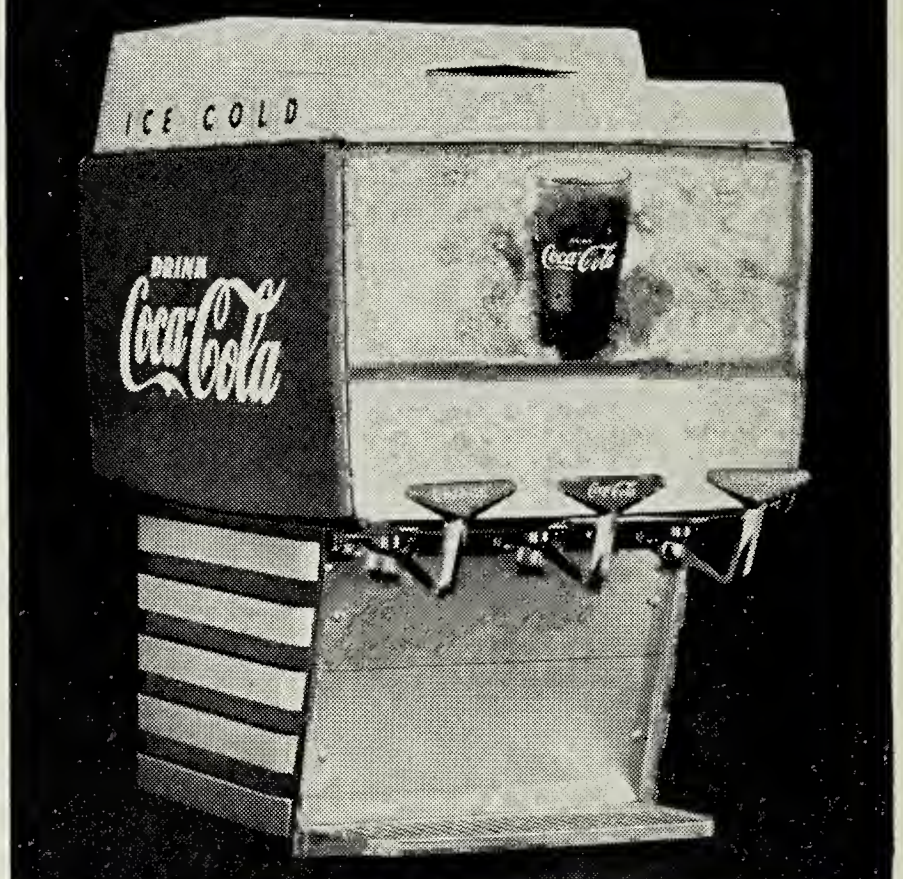
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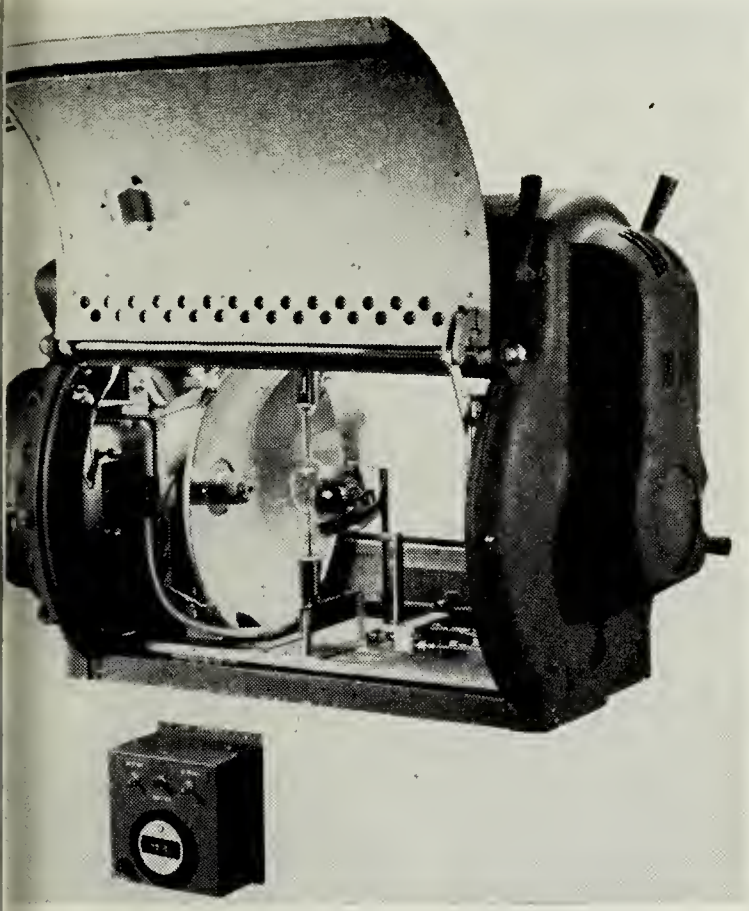
One of them is exactly right for you! Either of them can help you increase total refreshment sales . . . and give you more profits per square foot. Look at these outstanding merchandising features:

■ *Speeds service — Serves three drinks from one dispenser.* ■ *Illuminated End Panels with brilliant transparency inserts.* ■ *Built-in Dole Valves assure accurate quality control.* ■ *New Deeper Base accommodates all size drinks.* ■ *Three 1⅛-gallon syrup tanks give big capacity.* ■ *Rugged Construction — durable Implex plastic cabinet.*

For further information, see your representative for Coca-Cola, or write: Manager, Vending and Equipment, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Georgia.

Manufactured and distributed by The Dole Valve Company, Chicago, Illinois

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY.



Strong's New

Xenon Lamps

• Strong Electric Corporation demonstrated a new light source for motion picture projection to a combined group of exhibitors, projectionists, supply dealers and the trade press, at a demonstration at the Maumee Theatre in Maumee, Ohio.

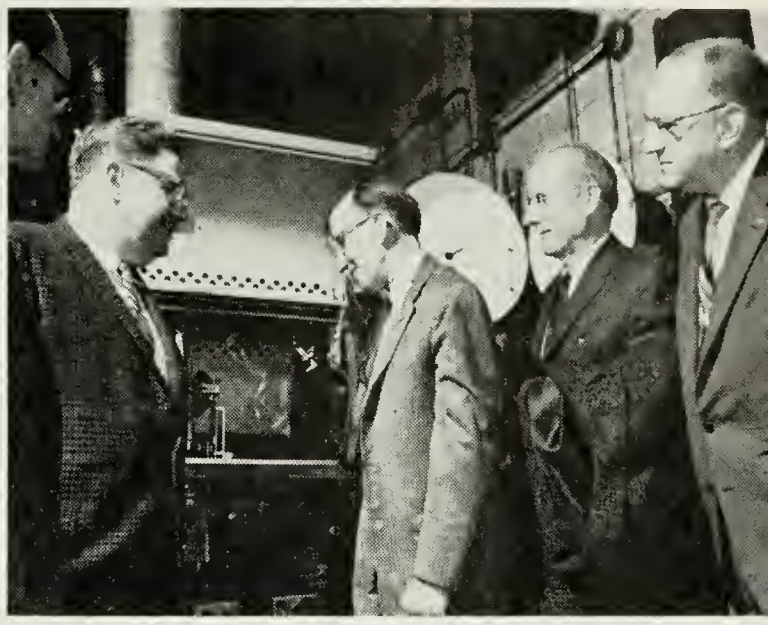
The new lamp, the Strong X-16 utilizes tungsten electrodes in a Xenon atmosphere, totally enclosed in a quartz bulb. This new light source lamp has been under tests at the theatre for an extended period of time.

Brilliant Color

According to Co. spokesmen, advantages of the new light source include a steady, flickerless, pure white light with no discoloration at the screen. The spectral composition of the light makes it possible to show color films brilliantly and with excellent color reproduction. The color of the light is independent of voltage variations of the power line supply. A minimum of heat is projected to the aperture plate and film by this light source. Another projection advantage of this light course is the extremely even distribution o. light throughout the total screen area.

PHYSICAL THEATRE

Vol. 17, No. 3 March 14, 1962



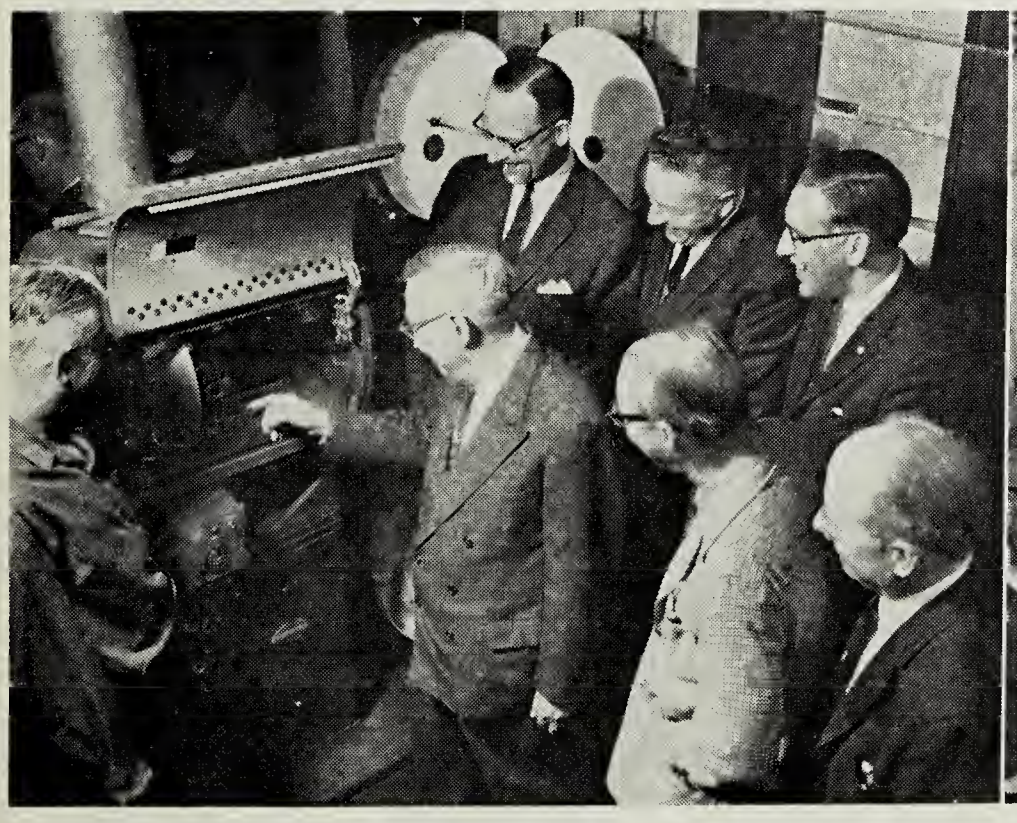
Theatre Supply dealers who attended the demonstration of the new Strong X-16 projection lamp included, left to right, Milt Gibson and Gordon Gibson, Atlas Theatre Supply, Pittsburgh; Cliff Callender, sales manager of the projection lamp division of the Strong Electric So.; C. M. Studebaker and Clarence Williamson, National Theatre Supply, Detroit.

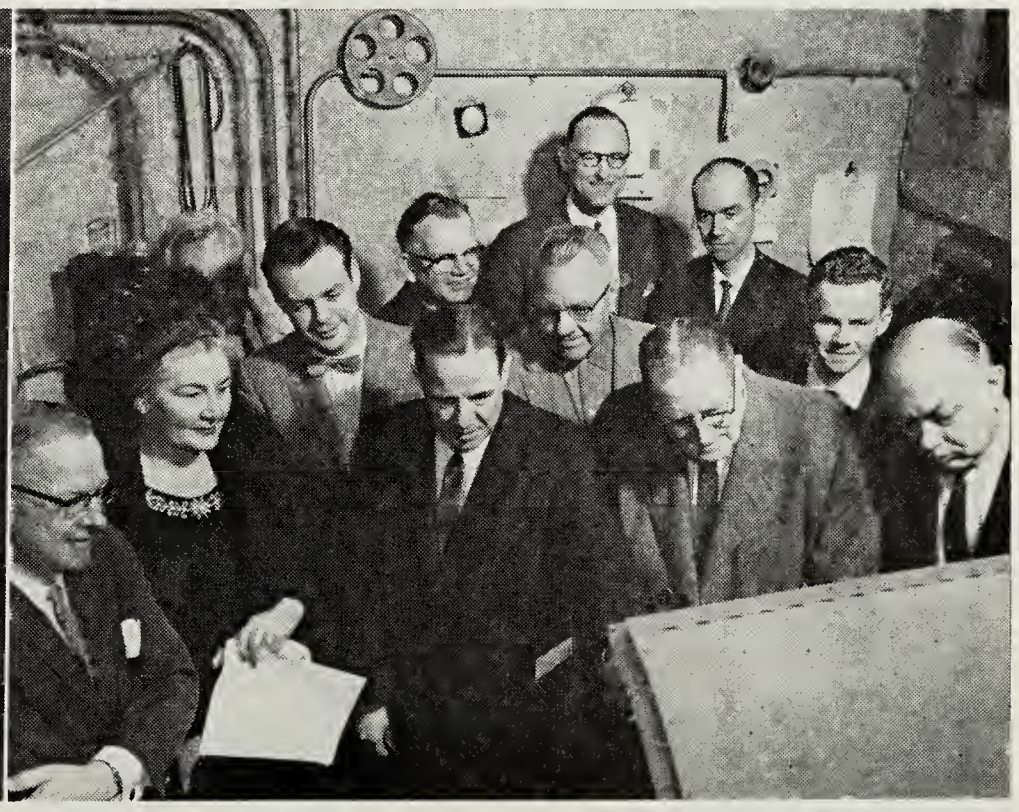
Patrons Notice

The Maumee Theatre, where the demonstration was conducted, is an 800 seat house of the Armstrong Circuit. According to Mrs. Helen Steinline, manager of the Maumee they have received many compliments from their patrons on the picture quality since installing the X-16 lamp.

In the demonstration, clips from a travelogue on Israel and the Bob Hope feature "Bachelor in Paradise," both in color, were used. No addition was necessary to the regular 35mm projection equipment currently in use. The travelogue was shown in regular aspect ratio using a 22 ft. screen width and the Bob Hope

(*Continued on page PE-10*)





Projectionists from Toledo, who attended the demonstration of the new Strong lamp included, left to right, front row Bob Steinline, Maumee; Harold Plumadore, Paramount; Bob Feehrmeyer (front) Paramount; and G. M. Studebaker, service manager National Theatre Supply, Detroit, back row, Arthur J. Hatch, president of Strong Electric, Arthur Partis, Loop; and Dick Bader, Loew's Valentine. Plumadore, Feehrmeyer, Partis and Bader are members of I A T S E Local #228.

Toledo Theatre managers who attended the demonstration include (left to right front row) Al Dennis, Rivoli; Virginia O'Connell, Loop; Jack Armstrong, Armstrong Circuit; Marvin Harris, Paramount; Abe Ludacer, Loew's Valentine; (second row) Jack Clinger, Pantheon; C. B. Mitchell, State Theatre (Fostoria, Ohio); Ernie Walter, Jesse James Drive-In; Thor Hauschild, Jesse James Drive-In; Carter Wolf, Westwood; Bill Herring, Armstrong Circuit; and in the rear, Arthur J. Hatch, president of Strong Electric.

Concessionaires Launch '62 Meetings; Eastern Regional to be Held in N.Y.C.

The 1962 schedule of NAC Regional Meetings was off to a most successful beginning with the meeting at Dallas, Texas on Feb. 15. The Concessions Clinic was held in conjunction with the Annual Convention of the Texas Drive-In Theatre Owners Association.

S. K. Barry, Fiesta, San Antonio, acted as coordinator for the Texas group and presided at the three hour program which attracted approximately 100 persons.

The NAC Chairman was Kendall Way, Modern Sales and Service, Dallas, and Chas. E. Darden, Chas. E. Darden Co., Richardson, was the Co-Chairman. The opening address of welcome was given by NAC President Augie J. Schmitt, Houston Popcorn & Supply Co., Houston.

Concession Panel

Many new profit-making ideas were presented and questions from an appreciative audience were handled by the following panel of experts on concession operations:

Abe Berenson, Allied Theatre Owners of Gulf States, New Orleans spoke on the topic, "Concessions —Louisiana Style"; Kendall Ways's subject was "Concession Accounting Forms"; Frank Liberto, Liberto Sales, San Antonio handled the subject of "Problems Operating Shopping Center Concessions"; Chas. E. Darden reviewed his years of experience under the title: "Ideas from 33 Years in the Concessions Industry".

Other speakers and subjects covered were Glen Morseback, Chief Drive-In Theatres, Austin: "Promotional Ideas to Increase Snack Bar Income"; Don Chaney, Coca-Cola Co., Dallas: "Beverage Merchandising" and Al Reynolds, Lone Star Theatres, Dallas, adroitly handled the question and answer period.

Eastern Meeting

Mr. Harry Mandel, a vice president of the Glen Alden Corp. and president of RKO Theatres, Inc., will be a guest during luncheon at the NAC Eastern Regional Meeting, to be held at the Park Sheraton Hotel in New York City, Tuesday, March 20. Mr. Mandel will make a few remarks during the luncheon period.

Mr. Emanuel Frisch, President of ACE and an executive of the Randforce Amusement Co., Brooklyn, will also be a guest at this luncheon and will address those attending.

"Greatest Yet"

Irving Shapiro, Concessions Enterprises, Boston, and NAC Regional vice president, chairman and Lee Koken, RKO Theatres, New York City, and past officer of NAC, co-chairman, state that this will be the greatest Regional all-day session ever sponsored by NAC. Many expert panelists for the morning and afternoon sessions are being lined up for this event.

Everyone in the theatre and concession business is invited and urged to attend.

ALLIED, TESMA, TEDA TO MEET IN CLEVELAND

Two national exhibitor and manufacturer organizations of the industry met in Cleveland, and agreed to hold con-current conventions and a joint trade show at the Sheraton Cleveland Hotel, Dec. 3, 4, 5, 1962, it was announced by the two groups.

Allied States Association of Motion Picture Exhibitors (Allied) and Theatre Equipment and Supply Manufacturers Association (TESMA) had met earlier in preliminary talks, and concluded their series of meetings with the announced agreement. Theatre Equipment Dealers Association (TEDA), had previously agreed to meet in December with Allied and TESMA in Cleveland.

Marshall Fine of Cleveland, president of National Allied, enthusiastic about the forthcoming conventions and trade show, stated: "This is the first time in four years that Allied has felt that the theatre business climate was right enough to ask TESMA and TEDA to join with us in staging a motion picture equipment trade show.

"Allied's market research has indicated that theatre business and theatre equipment business shows enormous new potential. The manufacturers of theatre equipment have agreed with us and are ready to show new equipment and new designs to all theatre owners. "We are delighted to have TESMA and TEDA join with us."

Larry Davee, TESMA president, said, "I couldn't agree more with Marshall Fine, that the trade show and joint conventions of our organizations are to be staged at a time when all indications point to a climate of great theatre business potential.

"Our own directors, at a recent meeting in Chicago, voted unanimously to join with Allied in Cleveland to stage a trade show. Every one of the 25 or so manufacturers who were present at that meeting stated openly that they would contract for booth space at the show. We feel that these pledges are a tremendous start toward having a capacity show.

"We join with Allied in welcoming the dealers (TEDA) to Cleveland, too, and hope to have several fruitful meetings with them."

E. H. (Um) Geissler, president of TEDA, stated that he and his organization welcomed the news that Allied and TESMA had concluded their agreement and that the Dealers' organization had wanted the meeting to take place" . . . for the very natural reason that the meeting presents an opportunity for our members to meet with our customers, (Allied) and with the manufacturers (TESMA) whom we represent in the field.

"Our conversations with TESMA lead us to the knowledge that we will be able to meet with them in social and business sessions. These reasons alone, would make us want to be in Cleveland in December."

BIG EARNING CAPACITY



UP TO $75 PER HOUR!

Cretors "OLYMPIC"

POPS IT BEST!
KEEPS IT HOT!

HOT POPCORN MEANS
• Bigger Sales • Repeat Sales
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Ambassador Model for Indoor Situations

Write for FREE Brochure

"77 Years of Leadership"

3 KETTLE SIZES
18 oz. Electric | 32 oz. Electric | 32 oz. Gas

THE Cretors CORNditioner
forces warm dry air through the stainless steel storage bin keeping popped and boxed corn HOT regardless of weather or moisture conditions.

Cretors and Co.
22 POPCORN BUILDING • NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.
Manufacturers of the Official Weight Volume Tester for the Popcorn Industry.

GOLDEN PALACE SHRIMP ROLLS
Packed 50 with serving bags and point of sale material, color trailers available.

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SMPTE Convention To Emphasize Color

Sessions for presentation of papers at the 91st Convention of the Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles, April 30-May 4, have been set by Edward P. Ancona, program chairman.

"While the convention theme this year centers on advances in motion picture and television color," said Ancona, "the program committee's aim is to seek papers in all areas where significant research and development have been achieved, particularly in the field of high speed and instrumentation photography as concerned with the space program."

Discussion periods will be presided over by members of Ancona's program committee who are assisting him in lining up speakers.

Session Dates

Convention sessions begin Monday morning with "Optics and Optical Systems", Alan M. Gundelfinger, chairman; Monday afternoon, "Laboratory Practices and Photographic Materials," Fred J. Scobey and John M. Waner, chairmen; Monday night, "Color Tutorial Session", Ed Ancona, chairman; Tuesday morning, "High Speed and Instrumentation Photography", Carlos Elmer, chairman; Tuesday afternoon, "Set Construction and Special Effects", Dr. Herbert Meyer, chairman; Tuesday night, "TV Recording", Eliot Bliss, chairman; Wednesday morning, "Equipment Papers and Demonstrations", arranged by Exhibit Chairman George Kendall; Wednesday afternoon, "Television Equipment and Techniques", Edward E. Benham and D. C. Yarnes, chairmen; Thursday morning, "Sound Recording and Reproduction", Fred G. Albin, chairman. Thursday afternoon, "Projection Practices", Walter Beyer, chairman; Friday morning, "Educational and Industrial Films", John C. Mahon, chairman; Friday afternoon, "Cinematography and Presentation Systems", William Widmayer, chairman.

Wil-Kin Completes Ten Renovations in South

ATLANTA, GA.—Wil-Kin Theatre Supply Co. participated in ten major renovation projects in this trade area during 1961.

In the complete remodeling of the Carolina Theatre, Charlotte, N.C., Wil-Kin provided new signs, ticket improvements, a new box-office, metal and glass entrance doors, concession facilities, floor coverings, lighting fixtures, decoration, draperies, decorative furnishing, and rebuilt and respaced seats.

The Palace at Athens, Ga, enlarged its attraction signs, had chairs rebuilt, made carpet repairs and replacements, installed a new concession counter and draperies.

Wil-Kin supplied new concession facilities and carpet for the Wilby, Selma Ala.; modernized and enlarged the lobby and entrance at the Carolina, Lumberton, N.C.; and made a new marquee, signs and frames at the Pitt, Greensville, N.C.

They also made lobby and concession improvements at the Calhoun, Anniston, Ala. and respaced chairs, placed new floor covering and provided touchup painting at the Imperial, Charlotte, N.C.

New signs and ticket lobby improvements were made at the Carolina, Spartanburg, S.C. and the screen tower was enlarged at the Skyland Drive-In, Greensville, S.C.

Wide-Screen on the High Seas

Travelers on the new luxury ship, SS France, are being treated to wide-screen movie-viewing for the first time on any ocean liner.

Thanks to two 70/35 mm motion picture projectors by Norelco (North American Philips), ocean travelers may, as a change from ping-pong, shuffleboard or deck-chair socializing, enjoy "going to the movies" in the best big-theatre tradition.

The liner's theatre is the largest theatre afloat and the best equipped on land or sea.

Continuous (14 hours daily) motion pictures, including the best and latest U.S. and European films and "spectaculars," are shown by Norelco's 16, 35/70 mm projectors with an especially designed Norelco high-fidelity stereophonic sound system on the theatre's 33' curved panoramic screen for wide-gauge film.

Another luxury feature of the ship's motion picture system and another first in "movies at sea" is the simultaneous projection of films for private viewing and in public rooms.

Splayed walls in the theatre provide the ultimate in acoustic perfection for the stereophonic sound system which is supplied with five loudspeakers behind the panoramic screen and fourteen others strategically placed throughout the auditorium for "you-are-there" realistic dimensional sound effects.

North American Philips (Norelco) products distributed in this country include tele-communications equipment, radio and television receivers, radio phonographs, tape recorders, dictating machines, medical Xray equipment, electronic tubes and devices, 70/35 mm (for wide-screen) panoramic cinema projection equipment.

Kodak Wins Injunction Against "Similar" Packages

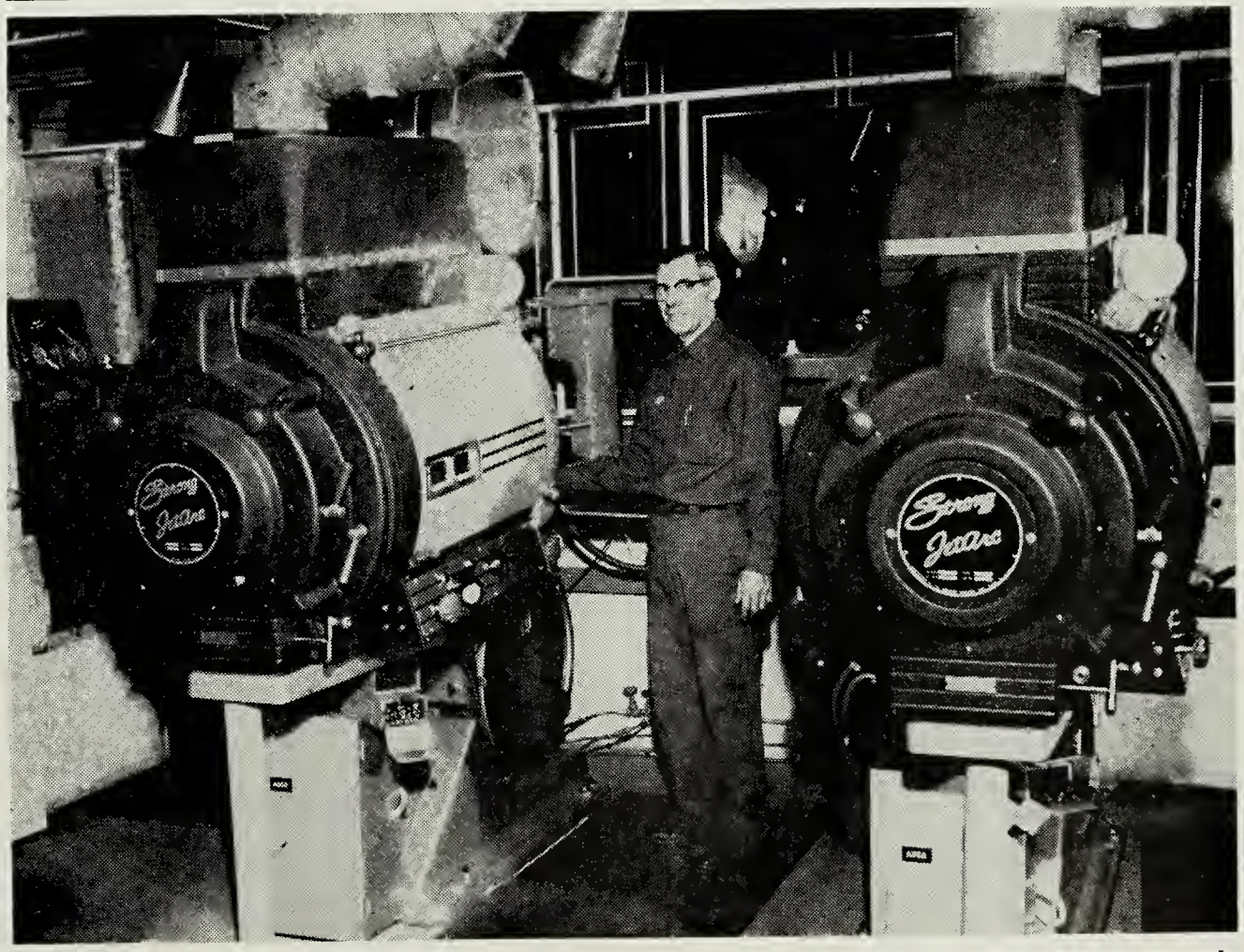
Eastman Kodak Company has obtained an injunction against Morris Kleinerman doing business as Astra Photo Products and as All Film Sales Co., and against Cinepix Inc., Ideal Film & Supply Co., Inc., and Karat Inc., in a Supreme Court judgment entered in New York City which became final (March 1, 1962).

Kodak said in a statement: "By the judgment, Kleinerman and the other defendants are permanently enjoined from offering for sale reworked, respooled, and repackaged Kodak film, or any other film, in cartons pictured in the pleadings or in any other cartons deceptively and confusingly similar to those of Kodak. They are also forbidden from representing that such reworked, respooled, and repackaged film is Kodak's product as originally packaged and warranted by Kodak."

The relief was granted by the New York court on Kodak's motion for summary judgment before trial. Other causes of action were dismissed without prejudice.

The judgment follows a federal case in August, 1961, in which Kodak won broad legal protection against infringement of its "familiar yellow box."

In that 1961 court ruling, a Philadelphia firm was ordered to discontinue the manufacture and sale of photographic film boxes that simulated the distinctive Kodak color combination.



The installation of Strong Jetarc projection lamps in the new North Star Drive-In Theatre, Denver, Colorado, marked the 37th anniversary of operating projection lamps for Charles W. Decker, Local 230. Decker also is reminded that he was born upstairs over the first "Nickelodeon" in Akron, Ohio. The newly opened North Star has a capacity of 1650 cars, and is owned by the Wolfberg Circuit. The Strong Jetarc lamps are used with 35/70 Norelco projectors to project a picture 137 feet wide at a distance of 550 feet.

NEW XENON LAMPS

(*Continued from page PE-5*)

feature was shown in CinemaScope width of 32 ft.

Simple Focusing

Color and light distribution was good and steady with deep background shots coming through in sharp focus without foreground distortion. The projectionist at the Maumee, discussing the clearness of background details, said he simply sets the focus for the background shots and the rest of the picture takes care of itself.

In a question and answer period following the demonstration, Arthur Hatch, President of Strong Electric, stated that Xenon arc bulbs make for greater simplification of operation for the projectionist, easier maintenance and cleaner equipment, which should assure maximum life for the projector. The once-adjusted focus of the bulb stays constant. No moving parts are employed in the light source and no special cooling is required.

Bulb Life

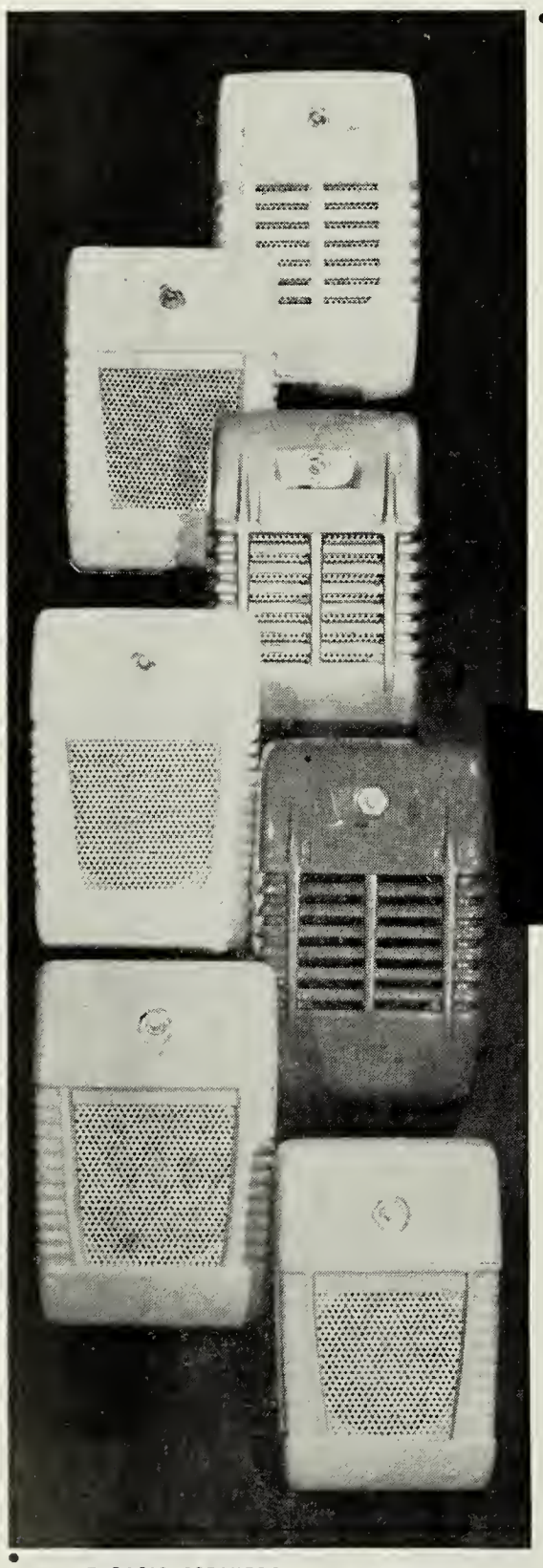
He also stated the 1600-watt Xenon bulb has a life expectancy of 1500 hours average and the cost of bulb replacements, together with that of electric current, is a little more per hour than the cost of current and carbons for operating the high intensity carbon arc 46 ampere projection lamp. The Xenon arc source for projection is limited to a brightness which makes it equivalent approximately to a 46 ampere carbon arc.

Xenon projection lamps can be effectively employed for projection on screens up to 28 feet wide, according to Hatch. Screens about this size are common with theatres seating up to 800 patrons. It was also urged that special handling precautions be observed as with T.V. tubes and that only qualified, instructed personnel be permitted to install or change the Xenon bulb.

It was pointed out by Mr. Hatch that the screen, a white matte, was the regular screen in use at the theatre and had not been cleaned in over two years. He also said that the lamps are now in production and available immediately.

Leader in Lamps

Commenting on the continual research being undertaken by Strong Electric Corporation Mr. Hatch stated that besides being the world's largest manufacturer of motion picture projection lamps for 36 years, Strong has also developed and manufactures arc camera and printing lamps for the graphic arts field, heat exchangers, rectifiers, reflectors, slide projectors, solar furnaces, spotlights, and transformers. Arc searchlights for airplane and field use are also produced for the military. For the past year Strong has also engaged in the production of solar radiation simulator systems for the development and testing of outer space vehicles and components.



15 Year Old Speaker Family

ALL NEW for '62
Priced from $3.50 up!

When it comes to speakers, *nothing beats experience* . . . and our company has been continuously building in-car speakers longer than anyone else . . . Many of the original speakers are still in use after 15 years.

Different speakers basically may look alike but it's the little *unseen things* that make a *big* difference. And you only learn them from experience.

If you're not one of the thousands enjoying EPRAD speaker values, change to EPRAD now and see the *big difference* in sound and long-life.

There's an EPRAD speaker to meet your performance and price requirements. No one can beat our values.

7 BASIC SPEAKERS • 50 MODELS

HEADQUARTERS FOR:

Transistor Sound Systems
Surround Speakers
In-Car Speakers
Hot-Shot Heaters
Junction Boxes
Motor Generators
Car Counters
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Sold nationally thru theatre supply dealers

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BUILDING THEATRE SOUND AND COMMUNICATION AND ELECTRONIC EQUIPMENT FOR 15 YEARS

Kneisley Electric Offers Rectifiers For Xenon Lamps

With the development of Xenon lamps, having a color curve which closely approximates daylight, a new field is opening in the theatre industry for this highly concentrated light source.

Xenon lamps are now available in 450, 900 and 1600 watt sizes. Larger units are soon to come. They are particularly adapted to screening rooms, rear screen projection, advertising displays and small theatre screens.

Standard rectifiers are not suitable for Xenon lamp power supplies. Specially designed rectifiers are required, having high voltage characteristics for ignition, with drooping regulation curves after the lamps have been started.

With this knowledge, Kneisley Electric Company engineers have chosen selenium as the rectifying agent in this line of products, as it is not affected by high voltage transients which occur at the moment of ignition. Depending upon Xenon lamp size, as much as 50 Kilo-volts are required, as a pulse, for starting purposes. These high voltage transients are very difficult to arrest, and may enter the rectifier agent. Silicon, for the time at least, has been ruled out in favor of dependability.

Kneisley single phase rectifiers are now available for the 450 watt models of Xenon lamps; single and three phase for the 900 and 1600 watt models. Single and three phase will shortly be available for the 2500 watt series. Complete information may be obtained by writing to The Kneisley Electric Company, P. O. Box 1465, Toledo 3, Ohio.

MPAA Names Colby

NEW YORK—Eric Johnston, president, Motion Picture Association of America, announced the appointment of Richard Colby of Paramount Pictures Corporation as chairman of the Copyright Committee of the Association for the ensuing year. Colby has taken over from Thomas J. Robinson of Metro-Goldwyn-Mayer, retiring chairman.



Above photo shows Harry Sulivan, Theatre Confections Branch Manager for Ontario, accepting the special Smokey the Bear Citation on behalf of Art White, manager of the Strand Theatre, Kapuskasing, Ontario, whose campaign was chosen by the Ontario Forestry Assoc. as being one of the best during 1961. On the left, Jim Coates of the Ontario Forestry Assoc., is shown making the presentation.

New High Transmission 16mm Movie and TV Lenses

A new line of high transmission Soligor C-mount lenses for 16mm movie cameras and 1-inch Vidicon TV cameras has been announced by Allied Impex Corp.

These top-quality, specialized lenses, embodying the latest advances in lens engineering, are particularly ideal for photographing sports events and for closed circuit television.

The new Soligor lenses include a 12½ mm fl.4 lens retailing at $129.50; 15.8mm fl.4 at $149.50; 25mm fl.4 at $79.50; 50mm fl.4 at $99.50; 75mm fl.4 at $119.50 and a 150mm f4.5 at $99.50.

Additional information on these new Soligor high transmission lenses can be obtained from Allied Impex Corp., 300 Park Ave. S., New York 10, N. Y.; exclusive U. S. distributor is Interstate Photo Supply Corp.

Del. D-I To Be Razed

WILMINGTON, DEL. — The Kerry Drive-In, operated by A. M. Ellis Theatres of Philadelphia and located on the 16-acre property of Wilmington Ball Park, Inc., will disappear as a result of the sale of the land. Stockholders of the ball park corporation voted to liquidate the corporation upon completion of the sale for which a contract has been signed with Max Ambach, Annapolis, Md., subject to certain conditions.

A spokesman for the ball park firm said these probably will be met in about a month. Purchase price was not announced but is assumed to exceed the $272,000 offered at auction last fall. Ambach is said to plan a shopping center and office building valued at more than $1,000,000. He was the builder of the Rodney Village Shopping Center near Dover, Del.

"Shameless" To Brenner

NEW YORK—Joseph Brenner Associates have acquired national distribution of the motion picture, "The Shameless," in color and wide screen.

The picture will be released throughout the country in March.

Dallas Dealer To Carry Century Line Exclusively

Century Projector Corp., announced today that Modern Sales & Service, Inc., 2200 Young St. Dallas Tex., had joined the ranks of Century dealers handling Century projectors and sound reproducing equipment exclusively.

Modern Sales & Service, Inc. is one of the largest and best equipped theatre supply houses in the United States. They count among their personnel such experienced men as President J. H. Elder whose name for over a quarter of a century has been synonymous with planning, building, equipping and maintaining motion picture theatres; C. C. Hoover in charge of purchasing and Charles M. McKinney in charge of sales.

This modern theatre supply dealer would not be complete without J. C. Skinner, well known electronic engineer, for over 30 years, whose five man group provides expert installation, service and engineering for theatres, public address recording equipment etc.

The association of Century Projector Corp. and Modern Sales & Service, Inc., brings together the finest in American-made projection and all-transistor sound systems with efficient technical know how for the new modern concept of motion picture theatres. It is anticipated that this is the forerunner of a new concept in equipment dealer—motion picture theatre association, providing modern technical experience with practical, profitable modernization.

Solomon Joins Astor

NEW YORK—Burt Solomon has joined the publicity staff of Astor Pictures, it was announced by Meyer M. Hutner, vice-president of the motion picture company.

758 SCREENINGS FROM ONE 70mm PRINT

with NORELCO 70/35mm projectors at the RKO Pantages



A "technical triumph" in the field of motion picture projection! That's what it was called when a single Super Technirama 70 print was used for the entire 61 week run of "Spartacus" at Hollywood's Pantages theatre. By comparison, the life of the average 35mm print is 200 runs!

According to Universal-International's engineering chief, Walter Beyer, this unprecedented durability was due to the installation of new Philips-Norelco projectors and careful handling of the film by the theatre projectionists.

As more and more great 70mm attractions are produced, more and more theatres will naturally depend on the famed Norelco 70/35—the time-tested and proven 70mm projector now used in twice as many theatres as all other makes combined.

Get all the facts about the complete line of Norelco motion picture equipment from your favorite theatre supply dealer today!

Norelco® MOTION PICTURE EQUIPMENT DIVISION

Universal 70/35 Projectors

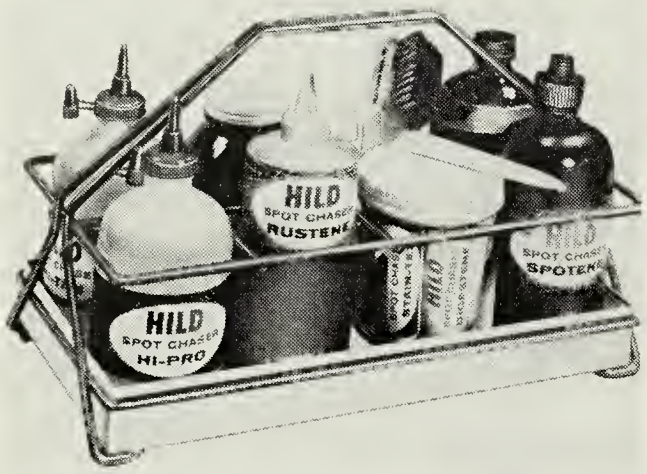
NORTH AMERICAN PHILIPS COMPANY, INC. 100 EAST 42nd STREET, NEW YORK 17, N.Y. • OXFORD 7-3600

NEW PRODUCTS

...that have Theatre interest

New Spotting Kit for Rugs, Carpets and Upholstery

A professional kit, containing all chemicals necessary for removal of spots and stains from rugs, carpets and upholstery fabrics,



is available from Hild Floor Machine Co., Inc., of Chicago.

Each chemical is ready for instant use without mixing or diluting, and each is packaged in special polyethylene bottles or shaker top tubes for portion-controlled application.

A "quick-guide" instruction book which comes with each kit describes how to remove such spots or stains as coffee, beer, tar, paint, rust, juices, etc., and also gives special instructions on other carpet cleaning problems.

The Hild Spotting Kit includes a compact vinyl-covered frame and aluminum base carrying tray, a nylon bristle brush and bone scraper for loosening fibers and removing dry material, plus eight different chemicals.

Replacement chemicals are available in quart or gallon sizes as well as in tubes. The kit sells for $29.00

Dimmer Switch Replaces Rheostats in Indoor Lighting

A new type of miniaturized electronic light dimmer may herald the end of costly and cumbersome rheostats and transformers for theater lighting systems.

The Dreamliter Deluxe 1000, developed by Electro-Solid Controls, Inc., controls up to 1000 watts of incandescent lighting with the twist of a knob.

It can be installed with a screwdriver into any standard double-gang wallbox without remodeling or rewiring.

According to the manufacturer, a newly designed control unit makes the device unique in the illumination field.

It is said to provide gradual, smooth and uninterrupted selection of any degree of incandescent lighting intensity, from absolute off to maximum brilliance.

The solid state, semi-conductor device is designed on the same principles as components for space rockets and computers. It is so compact that it nestles in the palm of one hand.

According to the manufacturer, exhaustive testing has demonstrated 98 to 99 per cent



operating efficiency. The solid state design is said to virtually guarantee unlimited operating life. It carries a one-year factory warranty.

The Dreamliter reportedly economizes on electricity and prolongs light bulb life remarkably. According to the manufacturer, when operated consistently at 50 percent brightness, it can extend bulb use by 10,000 times.

Dreamliters are available at electrical contractors and distributors and retail lighting dealers.

For more information write: Electro-Solid Controls, Inc., 8001 Bloomington Freeway, Minneapolis 20, Minnesota.

Shopping Center To Have Movie and Live Theatre

In a move that should have profound effects on the American entertainment industry as well as real estate and merchandising techniques, Bergen Mall Shopping Center in Paramus, New Jersey has taken an unusual step in building a permanent legitimate theatre within its Exhibition Hall. This will make the mall the first regional shopping center with both a permanent motion picture theatre and a permanent live playhouse.

Drew Eberson, Architect, has been commissioned to design the legitimate theatre, which will be fully air conditioned and equipped with necessary scene docks, prop rooms, dressing rooms, etc. The theatre is being designed to take both straight plays and musicals. Mr. Eberson also designed the Mall Motion Picture Theatre, a successful operation in the Bergen Mall.

FIRST in the field AGAIN

Kneisley announces a complete line of RECTIFIERS to power XENON lamps

Always with an eye to the future, there appears to be a rising demand for XENON lamps to be used in connection with screening rooms, rear screen projection, advertising displays and small theatre screens.

Based on installation which we have witnessed, we believe there will be many requests for XENON lamp power sources, having the correct voltage and current characteristics, in a price range that will be attractive to buyers.

The first 5 models listed below are available for immediate delivery.
The last 2 models listed (2500 watts) will be ready next month.



Rectifier Model No.	Xenon Watts	Voltage	Phase	Lamp Volts	Lamp Amps
25SAKX1	450	115	1	20	25
50SAKX2	900	230	1	26	50
50STKX2	900	230	3	26	50
70SAKX2	1600	230	1	26	70
70STKX2	1600	230	3	26	70
95SAKX2	2500	230	1	28	95
95STKX2	2500	230	3	28	95

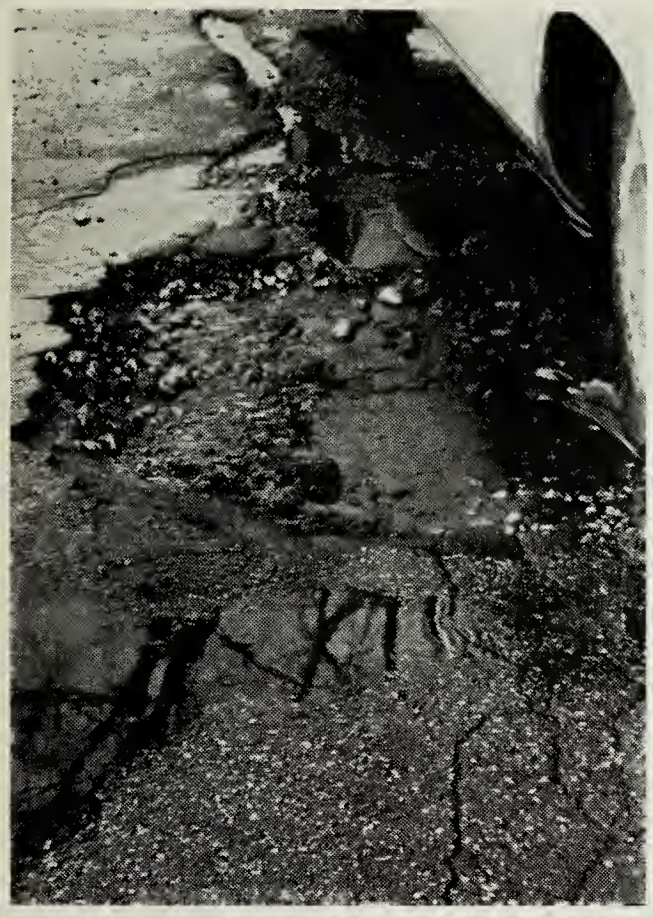
The original XENON lamps, manufactured by ZEISS-IKON, are available only through Cine Electronics Systems, Inc., 347 Madison Avenue, New York City. For complete information see your supply dealer or write.

THE KNEISLEY ELECTRIC CO. P.O. Box 1465, Dept. P. TOLEDO 3, OHIO

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart



Chuck-Hole Repairs In All Weather

Irritating and dangerous chuck-holes are no longer a repair problem. Revere Chemical Corp. reports that its Sta-Fil chuck-hole repair material, now being formulated with a new process, will make permanent and quick repairs, even during wet or cold weather.

Pavements no longer must be neglected until late spring, the manufacturer claims.

The new self-contained bond in the product enables the material to be applied into all types of pavements, in any temperature and under any weather condition.

Installation is simple and no priming or costly preparation is necessary.

For complete details and descriptive literature write, Revere Chemical Corp., 2010 East 102nd Street, Cleveland 6, Ohio.

COCA-COLA

(*Continued from page PE-6*)

Coke and french fries, french fries and Coke, and Coke and submarine (hoagy, hero, etc.) sandwiches were shown. Prominently featured also will be the Jumbo size (16 oz.) Coke.

Menu boards, transparencies, panels, standees and posters were also very evident in the display merchandising kits.

The Float with the Coke campaign instituted so successfully last year will be intensified and receive additional attention in 1962.

The Coca-Cola advertising budget for 1962 is the highest in the history of the Co., with major insertions in national magazines, radio and television, billboards and trade papers scheduled to carry the message. Advertising themes for 1962 based on consumer research were viewed, and included T.V. commercials, spot radio announcements and full color page ads that will run in important print media.

Commenting on the all-over program, Hunter Bell noted that the 1962 Coca-Cola campaign was designed from advertising to point-of-purchase, with emphasis on "follow through."

Charlie Okun, national Coca-Cola representative and Bill Pruett, press relations, did their usual fine job to see that the press was comfortable and supplied with any needed information.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.**, In-A-Cor Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.**, Lorraine Corbons
- ☐ **COCA-COLA CO., THE**, Coco-Cola, Dole Dispensers
- ☐ **CRETORS AND CO.**, Popcorn Kettles
- ☐ **EPRAD, INC.**, In-A-Car Speakers
- ☐ **GOLDEN PALACE FOOD PRODUCTS, INC.**, Shrimp Rolls
- ☐ **HEYER-SHULTZ, INC.**, Metal Reflectors
- ☐ **KNEISLEY ELECTRIC CO., THE**, Rectifiers for Xenon Lamps
- ☐ **MASSEY SEATING CO.**, Theotre Seot Rehabilitation
- ☐ **NATIONAL CARBON CO.**, "Notionol" Projector Corbons
- ☐ **NATIONAL THEATRE SUPPLY**, Simplex Projection ond Sound Systems, In-A-Car Speakers
- ☐ **NORTH AMERICAN PHILIPS CO., INC.**, Norelco Projection Equipment
- ☐ **STRONG ELECTRIC CORP., THE**, Projection Lamps
- ☐ **UNION CITY BODY CO., INC.**, International Seat Div., International Seats

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS _____

_____

_____

_____

_____

ISSUE OF MARCH 14, 1962

NAME .....

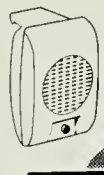
THEATRE .....

ADDRESS ... .

CITY, STATE .....

MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7. Pa.

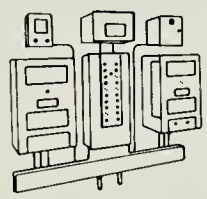


BUY DIRECT

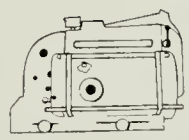
FROM

Ballantyne









Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you *money*.

YOU BUY WITH CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.

Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON ST., OMAHA, NEBRASKA



ECONOMY-TOP PERFORMANCE

assured when you install

UNBREAKABLE—NON-PITTING —NON-TARNISHING—NON-PEELING

HEYER-SHULTZ METAL REFLECTORS

GUARANTEED 5 YEARS!

Eliminate Cost of Replacements and Spares

Used by Army and Air Force Motion Picture Service since 1952

See Your Theatre Supply Dealer

Manufactured by **HEYER-SHULTZ INC.** Cedar Grove, N. J.

Kodak Earnings High Business Up in Last Quarter

Eastman Kodak Co. sales and earnings for 1961 were the highest to date, and business was especially good in the fourth quarter, Dr. Albert K. Chapman, vice-chairman of the board, and William S. Vaughn, president, reported today.

Consolidated sales of the company's U.S. units last year totaled $989,171,969, almost 5 per cent above the $944,761,249 of 1960.

Net earnings were $130,203,447, or 2.5 percent above the 160 total of $127,062,103. The earnings were equal to $3.38 per common share against $3.30 in 1960, based on the 38,382,246 shares now outstanding. Net earnings were 13.2 percent of sales in 1961, compared with 13.4 percent in 1960.

UNITIZED

Internationals



Uniform widths, back pitch and level seating are assured by factory assembly of seat, back and side plates. Installation requires only mounting of the already assembled seat on preset standards. Arm rests affix chair unit to standards in rigid position—without any exposed fastenings.

Write today for the complete International story.

International Chairs

International Seat Div.
Union City Body Co., Inc.
Union City, Ind.

The finest carbons ever made...

NATIONAL TRADE-MARK

PROJECTOR CARBONS

MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
....Attraction Board
....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Heralds
....Signs
....Special announcement
....Trailers
....Trailers

AIR CONDITIONING
....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS
....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES
....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING
....Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Glass Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **Theatre** .....

Address ..... **City, State** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
317 N. BROAD ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated?
Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
Just drop us a card or letter with details—photos if available.

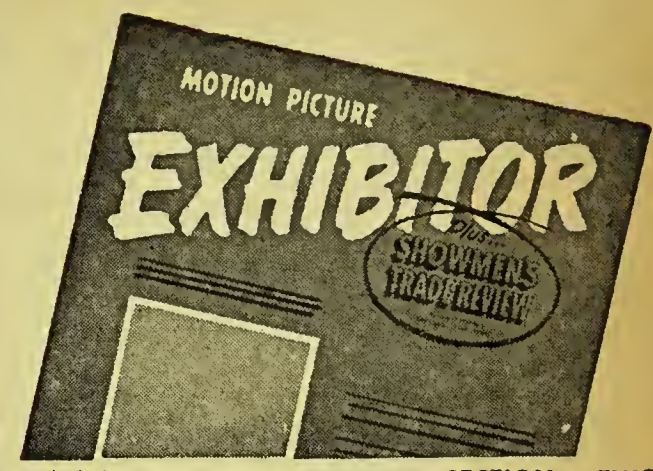
SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



MARCH 14, 1962 SECTION TWO
VOL. 67, NO. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **ANGEL BABY**—MD-97m.—Salome Jens, George Hamilton, Mercedes McCambridge—4813 (5-3-61)—Excellent and dynamic film Introduces new star
6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6108 **BRAINWASHED**—D-102m.—Curt Jurgens, Claire Bloom,—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6207 **BRIDGE, THE**—D-102m.—Fritz Wepper, Michael Hinz—4817 (5-17-61)—Good war film—German-made; English titles
6106 **DAVID AND GOLIATH**—SP-95m.—(EC; Total Scope)—Orson Welles, Ivo Payer—4817 (5-17-61)—Satisfactory biblical spectacle should prove saleable—Italian-made—dubbed in English
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly Interesting biofilm
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6107 **KING OF THE ROARING 20'S**—MD-106m.—David Janssen, Dianne Foster—4817 (5-17-61)—Well made and enacted life of a notorious gambler
6103 **OPERATION EICHMANN**—MD-92m.—Werner Klemperer, Ruta Lee—4801 (3-22-61)—Highly exploitable melodrama
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry
6015 **UNFAITHFULS, THE**—83m.—Gina Lollobrigida, May Britt, Pierre Cressoy—4813 (5-3-61)—Unsavory tale of Italian society—Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

May 6104 **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Jan. **TOO HOT TO HANDLE**—(C)—Jayne Mansfield, Leo Geunn
Mar. 6205 **REPRIEVE**—Ben Gazzara, Vincent Price, Rod Steiger
Apr. **BIG WAVE, THE**—Sessue Hayakawa—Japanese-Made
May **CONFESSIONS OF AN OPIUM EATER**—Vincent Price, Linda Ho

COMING

BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey
FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
HANDS OF A STRANGER—Paul Lukather, Joan Harvey, James Stapleton
PAYROLL—Michael Craig, Francoise Prevost—England

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 **BEWARE OF CHILDREN**—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
601 **HAND, THE**—MD-61m.—Derek Bond, Reed De Rouen—4809 (4-19-61)—Gruesome programmer holds interest—England
604 **HOUSE OF FRIGHT**—D-80m.—(C)—Paul Massie, Dawn Addams—4829 (6-14-61)—Effective horror entry—English
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
607 **MASTER OF THE WORLD**—SFD-104m.—(Magna Color; Stereophonic Sound)—Vincent Price, Charles Bronson—4813 (5-3-61)—Well-made, interesting science fiction entry
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
614 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English

TO BE REVIEWED

BLACK DOOR—Herb Evers, Virginia Leith
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
BURN, WITCH, BURN—Janet Blair, Peter Wyngarde
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PREMATURE BURIAL—(C; Panavision)—Ray Milland, Hazel Court
SURVIVAL—Ray Milland, Jean Hagan
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
TWIST ALL NIGHT—(Part Color)—June Wilkinson, Louis Prima
WARRIORS FIVE—Jack Palance, Giovanna Ralli

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Act Of Mercy		WB
Ada	A3	MGM
Adventure, The	C	For.
•Advise And Consent		Col.
After Mein Kampf		Misc.
Alkazam, The Great	A1	A-I
•All Fall Down		MGM
All Hands On Deck	A1	Fox
All In A Night's Work	A3	Par
Anatomist, The		For.
Angel Baby	B	AA
Anna's Sin	A3	For.
Armored Command	A3	AA
Arms And The Man		For.
Atlantis, The Lost Continent	A2	MGM
Atlas		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Back Street	B	U-I
•Barabbas		Col.
Bashful Elephant	A1	AA
Battle At Bloody Beach	A2	Fox
•Beauty And The Beast	A1	UA
Bernadette Of Loudres		For.
•Belle Sommers	A2	Col.
•Best Of Enemies, The		Col.
Beware Of Children	A2	A-I
Big Gamble, The	A1	Fox
•Big Wave, The		AA
Big Show, The	B	Fox
•Billy Budd		AA
•Billy Rose's Jumbo		MGM
•Bimbo The Great	B	WB
Bird Man Of Alcatraz, The		UA
•Black Door		A-I
Black Tights		For.
Blast Of Silence	A3	U-I
Blood And Roses	B	Par.
•Bloody Brood		AA
Blue Hawaii	A2	Par.
•Bon Voyage		BV
Boy Who Caught A Crook	A1	UA
•Boy's Night Out		MGM
Brainwashed	A2	AA
Breakfast At Tiffany's	A3	Par.
Bridge, The	A2	AA
Bridge To The Sun	A2	MGM
•Broken Land		Fox
Brushfire	A2	Par.
Buffalo Gun		Misc.
•Burn Witch, Burn		A-I
By Love Possessed	A3	UA
•Bye, Bye Birdie		Col.

C

•Cabinet Of Caligari		Fox
Call Me Genius		For.
Canadians, The	A2	Fox
Cape Fear		U-I
•Captain Sindbad		MGM
•Cash On Demand	A1	Col.
•Castaways, The		BV
Cat Burglar, The	A2	UA
•Chalk Garden, The		U-I
•Chapman Report, The		WB
Cheaters, The		For.
•Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Claudelle, Inglish	A3	WB
•Cleopatra		Fox
•Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come September	A3	U-I
Comancheros, The	A1	Fox
•Confessions Of An Opium Eater		AA
•Conjure Wife		A-I
•Congo Vivo		Col.
Cool Wind In August, A	C	Misc.
Couch, The	A3	WB
•Counterfeit Traitor, The		Par.
Cow And I, The	A2	For.
Creature From The Haunted Sea		Misc.
Cry Freedom		For.
Curse Of The Werewolf	B	U-I

D

•Damon and Pythias		MGM
Das Dreimaederlhaus		For.
David and Goliath	A1	AA
•Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-I
Day The Sky Exploded, The		For.
Days Of Thrills And Laughter	A1	Fox
•Days Of Wine And Roses		WB
Dead To The World	A2	UA
Deadly Companions, The	A2	Misc.
Deadly Duo	A2	UA
Desert Patrol	A1	U-I
Devil At 4 O'Clock, The	A2	Col.
Devil's Eye, The	B	For.
Devil's Partner, The		Misc.
•Dr. No		UA
Dondi	A1	AA
•Don't Knock The Twist		Col.
Double Bunk	A3	For.
Dr. Blood's Coffin	A2	UA

E

El Cid	A1	AA
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From Terror		Misc.
•Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
•Experiment In Terror		Col.
Explosive Generation, The	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland

HORSE WITH THE FLYING TAIL, THE—DOC-48m.—(TC)—Nautical—4806 (4-5-61)—Okay novelty featurette, especially for horse lovers

MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs

NIKKI, WILD DOG OF THE NORTH—MD-74m.—(TC)—Jean Coutu, Nikki, the dog—4831 (6-14-61)—Good action yarn for the program

PARENT TRAP, THE—C-124m.—(TC)—Hayley Mills, Maureen O'Hara, Brian Keith—4822 (5-17-61)—Highly enjoyable fun for all

PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

BON VOYAGE—(TC)—Fred MacMurray, Jane Wyman

CASTAWAYS, THE—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

607 **DEVIL AT FOUR O'CLOCK, THE**—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles

610 **EVERYTHING'S DUCKY**—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program

539 **FIVE GOLDEN HOURS**—C-90m.—Ernie Kovacs, Cyd Charisse—4818 (5-17-61)—Funny idea misses big laughs—Made in England

601 **GIDGET GOES HAWAIIAN**—C-102m.—(EC)—James Darren, Deborah Walley—4825 (5-31-61)—Cute entry for the program

603 **GUNS OF NAVARONE, THE**—157m.—(EC; CS)—Gregory Peck, Gia Scala—4825 (5-31-61)—High rating adventure yarn—Filmed abroad

HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made

540 **HOMICIDAL**—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick

608 **LOSS OF INNOCENCE**—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English

534 **MAD DOG COLL**—MD-86m.—John Chandler, Brooke Hayward—4818 (5-17-61)—Gangster entry for the program

538 **MEIN KAMPF**—DOC-121m.—Compilation of German war films—4809 (4-19-61)—Chilling documentary is grimly fascinating

541 **MOST DANGEROUS MAN ALIVE**—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half

611 **MR. SARDONICUS**—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry

613 **MYSTERIOUS ISLAND**—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England

536R **PICNIC**—CD-115m.—(CS; TC)—William Holden, Rosalind Russell—4818 (5-17-61)—High rating entry—Reissue

533 **RAISIN IN THE SUN, A**—D-128m.—Sidney Poitier, Claudia McNeil—4805 (4-5-61)—Film based on hit play rates high

614 **SAIL A CROOKED SHIP**—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun

605 **SCREAM OF FEAR**—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English

535 **STOP ME BEFORE I KILL**—D-108m.—Claude Dauphin, Kaine Cilento—4829 (6-14-61)—Interesting drama—English made

530 **TERROR OF THE TONGS**—MD-80m.—(EC)—Geoffrey Toone, Yvonne Monlaur—4801 (3-22-61)—Horror import for the program—English-made

THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky

606 **TRUNK, THE**—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made

616 **TWIST AROUND THE CLOCK**—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice

602 **TWO RODE TOGETHER**—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good selling angles

537R **TWINKLE AND SHINE** (**It Happened To Jane**)—C-98m.—(EC)—Doris Day, Jack Lemmon—4818 (5-17-61)—Highly entertaining comedy—Reissue

UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer

612 **VALLEY OF THE DRAGONS**—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers

WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama

524 **WARRIOR EMPRESS, THE**—D-97m.—(EC; CS)—Kerwin Mathews, Tina Louise—4829 (6-14-61)—Spectacle and sex from Italy Italian-made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Oct. **WEEKEND WITH LULU**—Leslie Phillips, Robert Monkhouse
Nov. **QUEEN OF THE PIRATES**—Gianna Maria Canale—Super Cinescope—Italian made
Jan. **ADVISE AND CONSENT**—(Panavision)—Henry Fonda, Charles Laughton, Gene Tierney
Feb. **ONLY TWO CAN PLAY**—Peter Sellers, Mai Zetterling
Mar. **NOTORIOUS LANDLADY, THE**—Kim Novak, Jack Lemmon, Fred Astaire
Mar. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
Apr. **FIVE FINGER EXERCISE**—Rosalind Russell, Jack Hawkins, Maximilian Schell
Apr. **EXPERIMENT IN TERROR**—Glenn Ford, Lee Remick

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BELLE SOMMERS—David Janssen, Polly Bergen
BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
CASH ON DEMAND—Peter Cushing, Andre Morell
CONGO VIVO—Jean Sebastian, Bachir Toure
DON'T KNOCK THE TWIST—Chubby Checker, Mari Blanchard
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
H. M. S. DEFIANT—Alec Guinness, Dirk Bogarde
INTERNS, THE—Suzy Parker, Cliff Robertson
IT'S TRAD, DAD—Chubby Checker
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guiness, Anthony Quinn
MUTINEERS, THE—(CS; C)—Dirk Bogarde, Alec Guiness, Anthony Quayle
PIRATES OF BLOOD RIVER—(Megascope; C)—Kerwin Mathews, Maria Landi
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
SAFE AT HOME—Roger Maris, Micky Mantle, William Frawley, Patricia Barry
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
13 WEST STREET—Alan Ladd, Dolores Dorn
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
ZOTZ!—Tom Poston, Julia Meade, Jim Backus

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 **ADA**—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics

113 **ATLANTIS THE LOST CONTINENT**—D-90m.—(MC)—Anthony Hall, Joyce Taylor—4809 (4-19-61)—Good science fiction entry

205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry

202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war

204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action

FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France

114 **GONE WITH THE WIND**—D-222m.—(TC)—Clark Gable, Olivia de Havilland—4805 (4-5-61)—Excellent—Reissue

116 **GREEN HELMET, THE**—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English

122 **HONEYMOON MACHINE, THE**—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy

203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English

250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic

207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
102 **MORGAN THE PIRATE**—MD-95m—(CS; EC)—Steve Reeves, Valeri Legrange—4829 (6-14-61)—Very good actionful, slam-bang swashbuckler—Made in Italy
MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
119 **RING OF FIRE**—MD-91m.—(MC)—David Janssen, Joyce Taylor—4818 (5-17-61)—Good program meller
SWEET BIRD OF YOUTH—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating pic-turization of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
200 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boono, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
117 **TWO LOVES**—D-100m.—(C; CS)—Shirley MacLaine, Laurence Harvey—4818 (5-17-61)—Different drama has "names" to help
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor. Noelle Adam—4880 (11-8-61)—Cute and humorous entry
WORLD IN MY POCKET—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Mar. **ALL FALL DOWN**—Eva Marie Saint, Warren Beatty
Apr. **HORIZONTAL LIEUTENANT, THE**—(CS; MC)—Jim Hutton, Paula Prentiss
Apr. **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett

COMING

BOYS' NIGHT OUT—(CS; MC)—Kim Novak, Tony Randall, James Garner
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(EC)—Tab Hunter, Rosanna Podesta
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LOLITA—James Mason, Shelley Winters, Sue Lyon
MAIN ATTRACTION, THE—(C)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIDE THE HIGH COUNTRY—(CS; C)—Randolph Scott, Joel McCrea, Mariette Hartley
RIFIFI IN TOKYO—Karl Boehm
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
SQUARE OF VIOLENCE—Broderick Crawford, Valentina Cortesa
SWORDSMAN OF SIENA—(CS; EC)—Stewart Granger, Silva Coscima
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6010 **ALL IN A NIGHT'S WORK**—C-94m.—(TC)—Dean Martin, Shirley MacLaine—4805 (4-5-61)—Amusing, lightweight comedy
6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6015 **LADIES MAN, THE**—C-96m.—(TC)—Jerry Lewis, Helen Traubel—4830 (6-14-61)—Good Jerry Lewis entry
6018 **LOVE IN A GOLDFISH BOWL**—C-88m.—(TC)—Tommy Sands, Fabian, Jan Sterling—4830 (6-14-61)—Okay comedy with special angles for the teens
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6016 **ON THE DOUBLE**—C-92m.—(TC; Panavision)—Danny Kaye, Dana Wynter—4819 (5-17-61)—Very funny Danny Kaye vehicle
6014 **ONE-EYED JACKS**—W-141m.—(TC)—Marlon Brando, Katy Jurado—4801 (3-22-61)—Impressive western with great potential
6017 **PLEASURE OF HIS COMPANY, THE**—C-114m.—(TC)—Fred Astaire, Debbie Reynolds—4819 (5-17-61)—Cute, entertaining
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting high-lights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

6111 Mar. **FOREVER MY LOVE**—Karl Bohm, Roomy Schneider
Apr. **COUNTERFEIT TRAITOR**—(TC)—William Holden, Lili Palmer
Apr. **MAN WHO SHOT LIBERTY VALANCE, THE**—James Stewart, John Wayne, Vera Miles
May **HELL IS FOR HEROES**—Babby Darin, Steve McQueen
May **ESCAPE FROM ZAHRAIN**—(TC; Panavision)—Yul Brynner, Sal Mineo
May **HATARI**—(TC)—John Wayne, Red Buttons

COMING

GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
MY GEISHA—(TC; Technirama)—Shirley MacLaine, Yves Montand
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

112 **ALL HANDS ON DECK**—C-98m.—(CS; DC)—Pat Boone, Buddy Hackett, Barbara Eden—4809 (4-19-61)—Light-weight entertainment
201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
120 **BIG SHOW, THE**—D-113m.—(CS; DC)—Esther Williams, Cliff Robertson—4819 (5-17-61)—Good entry for program—Filmed abroad
105 **CANADIANS, THE**—MD-85m.—(CS; DC)—Robert Ryan, John Dehner—4802 (3-22-61)—Tale of early Canada for the program
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
114 **DAYS OF THRILLS AND LAUGHTER**—COMP-93m.—Produced and written by Robert Youngson—4802 (3-22-61)—Novelty for certain spots
120 **FIERCEST HEART, THE**—MD-91m.—(CS; DC)—Stuart Whitman, Juliet Prowse—4805 (4-5-61)—Programmer has new names to sell
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off people
217 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treat-ment of musical—Reissue

F

Fabulous World Of Jules Verne	A1	WB
Fanny	A2	WB
Fast Set, The		For.
Fate Of A Man	A3	For.
Fear No More	A2	Misc.
•Fiercest Heart, The	A2	Fox
Five Day Lover	C	For.
•Five Finger Exercise		Col.
•Five Golden Hours	A3	UA
•Five Miles To Midnight		UA
Flight That Disappeared	A1	UA
Flower Drum Song	A2	U-I
Follow A Star		For.
•Follow That Dream	A1	UA
Follow That Horse		For.
Force Of Impulse	B	Misc.
•Forever My Love	A1	Par.
Four Horsemen Of The Apocalypse	A3	MGM
Frantic	A2	For.
•Freud		U-I
Francis of Assisi	A1	Fox
•Frightened City, The		AA
From A Roman Balcony		For.
•Fury Of The Barbarians		Col.

G

Gambler Wore A Gun, The	A1	UA
•Gay Purr-Ee		WB
George Raft Story, The	A3	AA
•Geronimo		UA
Gidget Goes Hawaiian	A2	Col.
•Gigot		Fox
•Girl Named Tamiko, A		Par.
Girl In Room 13	B	Misc.
Girl With A Suitcase	A3	For.
•Gold Inside, The		Col.
•Golden Arrow, The		MGM
Gone With The Wind—RE	B	MGM
Goodbye Again	B	UA
Great War, The	A3	UA
Green Helmet, The	A1	MGM
Green Mare, The	C	For.
Greyfriars Bobby	A1	BV
Guns Of The Black Witch	B	A-I
Gun Fight	A1	UA
Gun Street	A2	UA
Guns Of The Navarone, The	A1	Col.
•Gypsy		WB

H

Hand, The	A2	A-I
•Hand Of Death	A2	Fox
•Hands Of A Stranger		AA
Happy Thieves, The	A3	UA
Harold Lloyd's World Of Comedy		Misc.
•Hatari		Par.
•Hell Is For Heroes	A2	Par.
Hellions	A2	Col.
•Hemingway's Adventures Of A Young Man		Fox
Hey, Let's Twist	A1	Par.
Hippadrome		For.
Hitler	A3	AA
•H.M.S. Defiant		Col.
Homicidal	A2	Col.
Honeymoon Machine	A1	MGM
•Horizontal Lieutenant, The		MGM
Horse With The Flying Tail, The		BV
House Of Fright	B	A-I
•House Of Women	B	WB
•How The West Was Won		MGM
Hustler, The	A3	Fox

I

•If A Man Answers		U-I
I Bombed Pearl Harbor		For.
•I Thank A Fool		MGM
•Incident In An Alley		U-I
•I Like Money		Fox
•Information Received	A3	U-I
Innocents, The	A3	Fox
•Inspector, The		Fox
•Interns, The		Col.
Invasion Quartet	A1	MGM
•It Happened In Athens		Fox
•It's Trad, Dad		Col.

J

•Jason And The Golden Fleece		Col.
•Jessica	B	UA
Joker, The	B	For.
•Joseph Desa		Col.
Journey To The Seventh Planet	B	A-I
Judgment At Nuremberg	A2	UA

K

•Kid Galahad		UA
King And I, The—RE	A1	Fox
King Of Kings, The	SP	MGM
King Of The Roaring '20's	A3	AA
Kitchen, The		For.

L

La Belle Americaine		For.
•Lad: A Dog	A1	WB
Ladies' Man	A1	For.
La Dolce Vita	SP	Pa.
LaNotte (The Night)	C	For.
La Notte Brava		For.
•Lady For A Knight		UA
•Lancelot And Guinevere		U-I
•Land We Love, The	A1	UA
Last Sunset, The	B	U-I
Last Time I Saw Archie, The	A2	UA
Lawless Breed The—RE	A2	U-I
•Lawrence Of Arabia		Col.
Leda	B	For.
Les Liaisons Dangereuses	C	For.
Light In The Piazza, The	A3	MGM
•Line Of Duty		UA
•Lion, The		Fox
•Lion Of Sparta		Fox
•Lolita		MGM
•Lonely Are The Brave		U-I
Long And The Short And The Tall, The		For.
•Longest Day, The		Fox
Loss Of Innocence	A3	Col.
Lost Battalion, The	A2	A-I
Love And The Frenchwoman	B	For.
Love In A Goldfish Bowl	B	Par.
Lover Come Back	B	U-I

M

Mad Dog Coll	B	Col.
Madison Avenue	A2	Fox
Magic Boy, The	A1	MGM
•Magic Sword	A2	UA
•Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
•Manchurian Candidate, The		UA
Man In The Moon	A2	For.
Man Trap	B	Par.
•Man Who Shot Liberty Valance, The		Par.
Man Who Wagged His Tail, The	A1	For.
Marines Lets Go	B	Fox
Mary Had A Little	B	UA
Mark, The	B	For.
Mask, The	A2	WB
Master Of The World	A1	A-I
Matter Of Morals, A	B	UA
Mein Kampf	A2	Col.
•Merrill's Maurauders	A1	WB
Midnight Story, The—RE	A2	U-I
Mid-Summer Night's Dream, A	A1	For.
Minotaur, The	B	UA
Miracle Of Our Lady Of Fatima, The—RE	A1	WB
•Mr. Hobbs Takes A Vacation		Fox
Mr. Sardonicus	A2	Col.
Misty	A1	Fox
Modigliani Of Montparnasse		For.
•Monkey In Winter		MGM
Moon Pilot	A1	BV
Morgan The Pirate	B	MGM
Most Dangerous Man Alive, The	B	Col.
•Music Man, The		WB
Murder, She Said	A1	MGM
•Mutiny On The Bounty		MGM
•Mutineers, The		Col.
•My Geisha	A2	Par.
Mysterious Island	A1	Col.

N

Naked Edge, The	A2	UA
Neapolitan Carousel	A2	For.
•Nearly A Nasty Accident	A1	U-I
Night Affair		For.
•Night Creatures		U-I
Nikki, Wild Dog Of The North	A1	BV
•Nine Hours To Rama		Fox
Ninth Circle, The	A2	For.
No Love For Johnnie	B	For.
•No Man Is An Island		U-I
Not Tonite, Henry		Misc.
•Notorious Landlady		Col.
•Nun And The Sergeant, The		UA

O

Ole Rex	A1	U-I
On The Double	A1	Par.
One-Eyed Jacks	A3	Par.
One Plus One	A3	Misc.
Only Two Can Play		For.
One, Two, Three	A3	UA
•Only Two Can Play		Col.
Operation Eichmann	A3	AA
Outsider, The	A2	U-I

202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
137 **MARINES, LET'S GO**—C-104m.—(CS; DC)—Tom Tyron, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
131 **MISTY**—D-92m.—(CS; DC)—David Ladd, Pam Smith, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and youngsters
135 **PIRATES OF TORTUGA**—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
121 **RACERS, THE**—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
126 **RETURN TO PEYTON PLACE**—D-122m.—(CS; DC)—Carol Lynley, Jeff Chandler, Eleanor Parker—4814 (5-3-61)—Sequel should prove popular
127 **RIGHT APPROACH, THE**—CD-92m.—(CS)—Frankie Vaughan, Martha Hyer—4814 (5-3-61)—Modern youth opus misses
SATAN NEVER SLEEPS—D-126m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-61)—Anti-Communist film has names and angles
144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140 **SEVEN WOMEN FROM HELL**—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
130 **SNOW WHITE AND THE THREE STOOGES**—C-107m.—(CS; DC)—Carol Heiss, 3 Stooges—4825 (5-31-61)—Attractive entry for families and children in particular
203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117 **TRAPP FAMILY, THE**—D-106m.—(DC)—Ruth Leuwerik, Hans Holt—4797 (3-8-61)—Family yarn good for the program—German made; dubbed in English
143 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
133 **VOYAGE TO THE BOTTOM OF THE SEA**—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern day science fiction should do okay
129 **WILD IN THE COUNTRY**—D-114m.—(CS; DC)—Elvis Presley, Hope Lange—4830 (6-14-61)—Well-made dramatic story has Presley for draw

COMING FEATURES IN ORDER OF RELEASE

Feb. **SWINGING ALONG**—(CS; DC)—Tommy Noonan, Pete Marshall
Mar. **WOMAN HUNT**—Steven Peck, Lisa Lu
Apr. **BROKEN LAND**—(CS)—Kent Taylor, Jody McCrea
Apr. **STATE FAIR**—(CS; DC)—Pat Boone, Alice Faye, Bobby Darin
May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
May **INSPECTOR, THE**—(CS; DC)—Stephen Boyd, Dolores Hart

COMING

CABINET OF CALIGARI—(CS)—Glynis Johns, Dan O'Herlihy
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
GIGOT—(DC)—Jackie Gleason
HEMINGWAY'S ADVENTURES OF A YOUNG MAN—(CS; DC)—Richard Beymer, Paul Newman, Susan Strasberg, Eli Wallach
I LIKE MONEY—(CS; DC)—Peter Sellers, Nadia Gray
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LION OF SPARTA—(CS; DC)—Richard Egan, Diane Baker
LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
MR. HOBBS TAKES A VACATION—(CS-DC)—James Stewart, Maureen O'Hara
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholtz, Jose Ferrer
QUEEN'S GUARD, THE—(CS; DC)—Raymond Massey, Robert Stevens—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 **BOY WHO CAUGHT A CROOK**—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6119 **BY LOVE POSSESSED**—D-115m.—(DC)—Lana Turner, Efrem Zimbalist, Jr.—4830 (6-14-61)—High rating drama has marque power—Mirisch
6121 **CAT BURGLAR, THE**—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 **DEAD TO THE WORLD**—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6111 **DOCTOR BLOOD'S COFFIN**—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English—Caraian
6134 **EXPLOSIVE GENERATION, THE**—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129 **FLIGHT THAT DISAPPEARED, THE**—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6109 **GAMBLER WORE A GUN, THE**—W-66m.—James Davis, Merry Anders—4810 (4-19-61)—Average western for action spots—Zenith
6125 **GOODBYE AGAIN**—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argus
6113 **GUN FIGHT**—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132 **GREAT WAR, THE**—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6206 **JUDGMENT AT NUREMBERG**—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6118 **LAST TIME I SAW ARCHIE, THE**—C-98m.—Robert Mitchum, Martha Hyer—4827 (5-31-61)—Humorous and entertaining tale of G. I.'s in training—Mark VII, Ltd.
6203 **MARY HAD A LITTLE**—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
6108 **MATTER OF MORALS, A**—D-90m.—Maj-Britt Nilsson, Patrick O'Neal—4831 (6-14-61)—Interesting drama—Filmed in Sweden
6115 **MINOTAUR, THE**—MD-92m.—(TC; Totalscope)—Bob Mathias, Rosanna Schiaffino—4814 (5-3-61)—Another Italian spectacle for the program—Italian-made; English dialogue
6120 **NAKED EDGE, THE**—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—English
6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131 **PARIS BLUES**—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6117 **REVOLT OF THE SLAVES, THE**—D-99m.—(TotalScope; EC)—Rhonda Fleming, Lang Jeffries—4831 (6-14-61) Lots of action in another Italian-made spectacle—Italian-made; dubbed in English—Moffa
6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133 **SEASON OF PASSION**—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130 **SECRET OF DEEP HARBOR**—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6112 **SNAKE WOMAN, THE**—D-68m.—John McCarthy, Susan Travers—4819 (5-17-61)—Horror item for lower half—English made
6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123 **THREE ON A SPREE**—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6126 **TEENAGE MILLIONAIRE**—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teeners (Partly color)
6135 **TOWN WITHOUT PITY**—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6116 **WHEN THE CLOCK STRIKES**—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
6137 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
6128 **YOUNG DOCTORS, THE**—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
6122 **YOU HAVE TO RUN FAST**—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard
6114 **YOUNG SAVAGES, THE**—D-100m.—Burt Lancaster, Dina Merrill, Shelly Winters—4814 (5-3-61)—Serious, fascinating probe of juvenile delinquency—Contemporary

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordon, Sylvia Simms
Feb. **DEADLY DUO**—Craig Hill, Marcia Henderson (6212)
Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
Apr. **JESSICA**—Maurice Chevalier, Angie Dickinson
Apr. **INCIDENT IN AN ALLEY**—Chris Warfield, Erin O'Donnell
Apr. **MAGIC SWORD**—(C)—Basil Rathbone, Estelle Winwood
May **FOLLOW THAT DREAM**—Elvis Presley, Arthur O'Connell, Joanna Moore—Mirisch

COMING

BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GERONIMO—(TC)—Chuck Connors
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LAND WE LOVE, THE—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LINE OF DUTY—Chris Warfield, Erin O'Donnell
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
POINT BLANK—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
ROAD TO HONG KONG, THE—Bob Hope, Bing Crosby, Joan Collins, Dorothy Lamour
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
VALIANT, THE—John Mills, Ettore Manni—B. H. P.
WAR HUNT—John Saxon—T-D Enterprises

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
6120 **BLAST OF SILENCE**—MD-77m.—Allen Barron, Moly McCarthy—4810 (4-19-61) Better program entry
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergan, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6121 **COME SEPTEMBER**—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyable comedy
6115 **CURSE OF THE WEREWOLF, THE**—91m.—(EC)—Clifford Evans, Yvonne Romain—4820 (5-17-61)—Horror import should get attention—English
6210 **DAY THE EARTH CAUGHT FIRE, THE**—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Myoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6117 **LAST SUNSET, THE**—D-112m.—(EC)—Rock Hudson, Kirk Douglas, Dorothy Malone—4827 (5-31-61)—Western has angles to put it across in fine fashion
6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
6114 **OLE REX**—D-40m.—(EC)—Rex, Billy Hughes—4802 (3-22-61)—Good featurette programmer
6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, Jim Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6113 **PHARAOH'S WOMAN, THE**—D-88m.—(EC; TechniScope)—John Drew Barrymore, Linda Cristal—4815 (5-3-61)—Fair programmer—Italian-made; dubbed in English
6112 **POSSE FROM HELL**—W-89m.—(EC)—Audie Murply, Zohra Lampert—4802 (3-22-61)—Good western
6102 **PRIVATE LIVES OF ADAM AND EVE, THE**—C-87m.—(Part color)—Mickey Rooney, Mamie Van Doren—4831 (6-14-61)—Tasteless comedy strictly for exploitation spots
5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6106 **ROMANOFF AND JULIET**—C-112m.—(TC)—Peter Ustinov, Sandra Dee—4820 (5-17-61)—Humorous comedy is well made—Filmed abroad
6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
5109 **SECRET WAYS, THE**—D-112m.—Richard Widmark, Sonja Ziemann—4802 (3-22-61)—Taut espionage thriller should please—Made in Europe
6116 **SHADOW OF THE CAT, THE**—MD-79m.—Andre Morell, Barbara Shelley—4820 (5-17-61)—Good horror item—English
6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
6119 **TAMMY TELL ME TRUE**—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
6118 **TROUBLE IN THE SKY**—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
FREUD—Montgomery Clift, Susannah York
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
INFORMATION RECEIVED—Sabina Sesselman, William Sylvester
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
LONELY ARE THE BRAVE—(Panavision)—Kirk Douglas, Gena Rowlands
NEARLY A NASTY ACCIDENT—Jimmy Edwards, Shirley Eaton—English
NIGHT CREATURES—Peter Cushing, Yvonne Romain—(C)—English
NO MAN IS AN ISLAND—Jeffrey Hunter
PHANTOM OF THE OPERA, THE—(C)—Herbert Lom, Heather Sears—English
SIX BLACK HORSES—(C)—Audie Murphy, Joan O'Brien
SPIRAL ROAD, THE—(C; Panavision)—Rock Hudson, Burl Ives, Gena Rowlands
THAT TOUCH OF MINK—(C; Panavision)—Cary Grant, Doris Day
TO KILL A MOCKING BIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

014 **BIMBO THE GREAT**—MD-93m—(EC; CircusScope)—Charles Holm, Maryanne Shields—4815 (5-3-61)—Circus film has angles—German-made; dubbed in English
155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 **COUCH, THE**—MD-100m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
013 **FABULOUS WORLD OF JULES VERNE, THE**—SFD-84m.—(Mystimation)—Louis Locke, Ernest Revere, Jane Zale—4815 (5-3-61)—Interesting science fiction entry—Filmed abroad
016 **FANNY**—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
011 **PORTRAIT OF A MOBSTER**—MD-108m.—Vic Morrow, Leslie Parrish—4803 (3-22-61)—Good gangster yarn for action spots
159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
152 **SINGER NOT THE SONG, THE**—D-129m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
012 **STEEL CLAW, THE**—MD-96m.—(TC)—George Montgomery, Charita Luna—4820 (5-17-61)—Good programmer
157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
151 **WORLD BY NIGHT**—NOV-103m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

162 **Apr.** **ROME ADVENTURE**—(TC)—Troy Donahue, Suzanne Pleshette
158 **June** **LAD: A DOG**—(TC)—Peggy McCay, Peter Breck

P

Parent Trap, The	A1	BV
Paris Blues	B	UA
•Password Is Courage, The		MGM
•Payroll		AA
•Phaedra		UA
•Phantom Of The Opera		U-I
Pharaoh's Woman	B	U-I
Picnic—RE	B	Col.
•Pigeon That Took Rome, The		Par.
Pinocchio—RE	A1	BV
•Pirates Of Blood River		Col.
Pirates Of Tortuga	A1	Fox
Pit And The Pendulum, The	A2	A-I
•Play It Cooler		Col.
Pleasure Of His Company, The	A2	Par.
Pocketful Of Miracles	A2	UA
•Point Blank		UA
Portrait Of A Mobster	B	WB
Posse From Hell	A2	U-I
•Postman's Knock		MGM
•Premature Burial		A-I
Primitive Paradise		Misc.
Prisoner Of The Iron Mask	A1	A-I
Private Lives Of Adam And Eve, The	B	U-I
•Proper Time, The		UA
Pure Hell Of St. Trinians		For.
Purple Noon	B	For.

Q

•Queen's Guard, The		Fox
•Queen Of The Pirates	A1	Col.
Question 7	A1	For.

R

Racers, The—RE	B	Fox
Raisin In The Sun, A	A2	Col.
Rawhide Years, The—RE	A2	U-I
•Reach For Glory		Col.
•Reluctant Saint, The		Col.
•Reprieve		AA
•Requiem For A Heavyweight		Col.
Return To Peyton Place	A3	Fox
Revolt Of The Slaves	B	UA
•Ride The High Country		MGM
•Rififi In Tokyo		MGM
Right Approach, The	B	Fox
Ring Of Fire	A3	MGM
Risk, The	A2	For.
•Road To Hong Kong, The		UA
Rocco And His Brothers	A3	For.
Roman Spring Of Mrs. Stone, The	A3	WB
Romanoff And Juliet	A1	U-I
•Rome Adventure		WB
Roses For The Prosecutor		For.

S

•St. George And The 7 Curses		UA
•Safe At Home		Col.
Sail A Crooked Ship	A3	Col.
Saintly Sinners	A1	UA
•Samar	A2	WB
Sand Castle, The	A1	Misc.
Satan Never Sleeps	A3	Fox
Saturday Night And Sunday Morning	C	For.
•Savage Guns		MGM
Scream Of Fear	A2	Col.
Season Of Passion	A3	UA
Second Time Around, The	A1	Fox
Secret File: Hollywood		Misc.
Secret Of Monte Cristo, The	A1	MGM
Secrets Of Women		For.
Secret Of Deep Harbor, The	A2	UA
Secret Ways, The	A2	U-I
•Senilita		Col.
Sergeant Was A Lady, The	A1	U-I
Sergeants 3	A1	UA
•Seven Seas To Calais		MGM
Seven Women From Hell	A3	Fox
Seventh Commandment, The		Misc.
Shadow Of The Cat	A2	U-I
Shadows		Misc.
Shakedown, The	B	U-I
Shangri-La		Misc.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
•Six Black Horses	A2	U-I
•Snake Woman	A1	UA
Snow White And The 3 Stooges	A1	Fox
Some Like It Cool		For.
Something Wild	A3	UA
Spessart Inn, The		For.
•Spiral Road, The		U-I
Splendor In The Grass	B	WB
•Spider's Web, The		UA
•Square Of Violence		MGM
•Star Creatures		A-I
•State Fair		Fox
Steel Claw, The	A2	WB
Stop Me Before I Kill	A3	Col.
Summer And Smoke	A3	Par.
Summer To Remember, A	A1	For.
•Survival		A-I
•Susan Slade	A3	WB
Sweet Bird Of Youth	A3	MGM
•Swinging Along	A1	Fox
Swiss Family Robinson	A1	Misc.
•Swordsman Of Sienna		MGM

T

•Tales Of Terror		AIP
Tammy Tells Me True	A1	U-I
•Taras Bulba		UA
•Tartars, The		MGM
Teacher And The Miracle, The	A1	For.
Teen-Age Millionaire, The	A1	UA
Tender Is The Night	A3	Fox
•Term Of Trial		WB
Terror Of The Tongs	B	Col.
•That Touch Of Mink	B	U-I
•These Are The Damned		Col.
They Were Ten		For.
Thief Of Badhdad, The	A1	MGM
Then There Were Three		Misc.
•13 West Street	A2	Col.
•Third Dimension, The		UA
Three Blondes In His Life		Misc.
Three On A Spree	A3	UA
3 Stooges Meet Hercules, The	A1	Col.
Throne Of Blood	A2	For.
Thunder Of Drums, A	A3	MGM
•Time Bomb	A2	AA
To Hell And Back	A2	U-I
•To Kill A Mocking Bird		U-I
Tomorrow Is My Turn	B	For.
•Too Hot To Handle		AA
Too Late Blues	B	Par.
Town Without Pity	A3	UA
Trouble In The Sky	A1	U-I
Trunk, The	A2	Col.
Truth, The	C	For.
Twenty Plus Two	A2	AA
Twinkle And Shine (It Happened To Jane)—RE	A1	Col.
•Twist All Night		A-I
Twist Around The Clock	A2	Col.
•Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Loves	B	MGM
Two Rode Together	A2	Col.
•Two Weeks In Another Town		MGM
Two Women	A3	For.

U

•Ugly American, The		U-I
Underwater City, The	A1	Col.
Unfaithfuls, The	A3	AA

V

•Valiant, The		UA
Valley Of The Dragons	A1	Col.
•Very Private Affair, A		MGM
Victim		For.
View From The Bridge	A3	Misc.
Violent Summer, The		For.
•Village Of Daughters		MGM
•Virgins Of Rome, The		UA
Voyage To The Bottom Of The Sea	A1	Fox

W

•Walk On The Wild Side	SP	Col.
•War Hunt	A2	UA
•War Lover, The		Col.
Warrior Empress, The	B	Col.
•Warriors Five		A-I
•Watch It, Sailor		Col.
Watch Your Stern	A1	For.
West Side Story	A3	UA
•Weekend With Lulu	A2	Col.
When The Clock Strikes	A1	UA
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
Wild Harvest	A1	Misc.
•Who's Got The Action		Par.
Wild For Kicks		For.
Wild In The Country	B	Fox
•Woman Hunt	A2	Fox
•Wonderful World Of The Brothers Grimm, The		MGM
Wonders Of Aladdin, The	B	MGM
World By Night	B	WB
World In My Pocket	A1	MGM

X

X15, The	A1	UA

Y

You Have To Run Fast	A1	UA
Young Doctors, The	A2	UA
Young Savages, The	A2	UA

Z

Zazie		For.
Zotzi		Col.

COMING

ACT OF MERCY—Leslie Caron, David Niven
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(C)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
HOUSE OF WOMEN—Shirley Knight, Andrew Duggan
MERRILL'S MARAUDERS—(TC)—Jeff Chandler, Ty Hardin
MUSIC MAN, THE—(TC)—Robert Preston, Shirley Jones
SAMAR—(TC)—George Montgomery, Ziva Rodann
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
ATLAS—MD-84m.—(EC; Vistascope)—Michael Forrest, Barbcura Morris—4820 (5-17-61)—Spectacle programmer for action spot—Filmgroup
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEADLY COMPANIONS, THE—D-90m.—(Panavision; C)—Maureen O'Hara, Brian Keith, Steve Cochran—4831 (6-14-61)—Engrossing western hits the mark—Pathe-America
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
ESCAPE FROM TERROR—MD-70m.—(EC)—Jackie Cocgan, Mona Knox—4822 (5-17-61)—Strictly for the duallers—Made in Denmark—Budd Rogers
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
GIRL IN ROOM 13—MD-79m.—(EC)—Brian Donlevy, Andrea Bayard—4803 (3-22-61)—Okay meller for duallers—Made in Brazil—Astor
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHADOWS—D-87m.—Lelia Goldoni, Ben Carruthers—4806 (4-5-61)—Off-beat entry for art, specialty houses—Lion International
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
THREE BLONDES IN HIS LIFE—MD-84m.—Jack Mahoney, Greta Thyssen—4803 (3-22-61)—Strictly for the duallers—Cinema Associates
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
FAST SET, THE—C-84m.—Agnes Laurent, Philippe Nicaud—4810 (4-19-61)—Strictly for the exploitation spots in censor-free areas—Dubbed in English—Audubon
FOLLOW A STAR—C-98m.—Norman Wisdom, June Laverick—4822 (5-17-61)—Slapstick comedy has its moments—Zenith-Int.
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4883 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—Kingsley-Int.
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce)—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SATURDAY NIGHT AND SUNDAY MORNING—D-90m.—Albert Finney, Rachel Roberts—4807 (4-5-61)—Highly interesting Import—Continental
SOME LIKE IT HOT—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WATCH YOUR STERN—C-88m.—Kenneth Connor, Joan Sims—4807 (4-5-61)—Cute comedy import—Magna Pictures
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

FILIPINO

CRY FREEDOM—MD-93m.—Pancho Magalone, Rosa Rosal—4815 (5-3-61)—Okay for program dualler, or specialized situations—Parallel

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer. Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
LOVE AND THE FRENCHWOMAN—COMP.-139m.—Martine Lambert, Annie Sinigalia, Martine Carol—4803 (3-22-61)—Entertaining import for art spots—Titles and narration—Kingsley-Int.
MODIGLIANI OF MONTPARNASSE—D-110m.—Gerard Philipe, Lilli Palmer—4806 (4-5-61)—Okay art house entry—English-titles—Continental
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
HIPPODROME—MD-96m.—(C)—Gerhard Riedmann, Margit Nunke—4803 (3-22-61)—Good circus meller—Dubbed in English—Continental
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.
SPESSART INN, THE—C-99m.—(C)—Liselotte Pulver, Carlos Thompson—4807 (4-5-61)—Entertaining import—Titles—Casino

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese Import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The olshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ISRAELI

THEY WERE TEN—D-105m.—Ninette, Oded Teomi—4810 (4-19-61)—Interesting Israeli import—English titles—Schwartz-Sachson

ITALIAN

ADVENTURE, THE—D-145m.—Monica Vitti, Gabriele Ferzetti—4806 (4-5-61)—Interesting import for art spots—English titles—Janus
ANNA'S SIN—D-86m.—Ann Vita, Ben E. Johnnson—4806 (4-5-61)—Fair tale of miscegination and mystery—Dubbed in English—Atlantis
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Masteroiani, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA DOLCE VITA—D-175m.—Marcello Mastroianni, Anouk Aime, Anita Ekberg—4815 (5-3-61)—Unpleasant but fascinating film depiciting dissolute life of modern Roman upper crust—English titles—Astor
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor
TEACHER AND THE MIRACLE, THE—88m.—Aldo Fabrizi, Eduardo Nevola—4807 (4-5-61)—Heart-touching import—Dubbed in English—President
TWO WOMEN—D-105m.—Sophia Loren, Jean Paul Belmondo—4822 (5-17-61)—Interesting import for art, specialty spots—English titles—Embassy
VIOLENT SUMMER—D-97m.—Eleanora Rossi-Drago, Jean Louis Trintignant—4822 (5-17-61)—Interesting import—English titles—Films Around The World

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman import—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Interprogress Trading Co.

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1961-'62 and 1962-'63 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6101	Look In Any Window	Jan.
6102	Dondi	Mar.
6103	Operation Eichmann	Mar.
6104	Time Bomb	April
6105	Angel Baby	May
6106	David And Goliath	June
6107	King Of The Roaring 20's	June
6108	Brainwashed	July
6109	Armored Command	July
6110	Twenty Plus Two	Aug.
	Too Hot To Handle	Jan.
6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
6203	Hitler	Mar.
6205	Reprieve	Mar.
6207	The Bridge	June
	The Big Wave	April
	Confessions Of An Opium Eater	May
	Day Of The Triffids	July
	Billy Budd	June

American-International

601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.
604	House Of Fright	May
605	Operation Camel	May
606	Beware Of Children	April
607	Master Of The World	June
608	Alakazam The Great	July
609	Pit And The Pendulum	Aug.
610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	Jan.
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
	Star Creatures	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	May

Buena Vista

	Babes In Toyland	Dec.
	Pinocchio—RE	Feb.
	Moon Pilot	April

Columbia

520	Pepe	Mar.
521	The Wackiest Ship In The Army	Jan.
522	Sword Of Sherwood Forest	Jan.
523	Hand In Hand	Feb.
524	The Warrior Empress	May
525	Underworld U. S. A.	Mar.
527	Passport To China	Feb.
528	Carthage In Flames	
529	Cry For Happiness	Mar.
530	The Terror Of The Tonga	Mar.
531	Born Yesterday—RE	Mar.
532	The Solid Gold Cadillac—RE	Mar.
533	A Raisin In The Sun	April
534	Mad Dog Coll	May
535	Stop Me Before I Kill	May
536	Picnic—RE	April
537	Twinkle And Shine—RE	
538	Mein Kampf	May
539	Five Golden Hours	June
540	Homicidal	June
541	Most Dangerous Man Alive, The	June
601	Gidget Goes Hawaiian	June
602	Two Rode Together	July
603	The Guns Of Navarone	July
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
	Queen Of The Pirates	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardoinicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
616	Twist Around The Clock	Jan.
	Hellions	April
615	Scream Of Fear	Sept.
	Advise And Consent	Jan.
	Underwater City	Jan.
	Walk On The Wild Side	Feb.
	Only Two Can Play	Feb.
	3 Stooges Meet Hercules	Feb.
	Five Finger Exercise	Mar.
	Best Of Enemies	Mar.
	The Notorious Landlady	Mar.
	Experiment in Terror	April
	Belle Sommers	April
	Maris-Mantle Story	April

MGM

105	George	Jan.
107	Magic Boy	
109	The Village Of The Damned	Jan.
111	Go Naked In The World	Feb.
113	Atlantis, The Lost Continent	May
114	Gone With The Wind—RE	
115	The Secret Partner	Mar.
116	The Green Helmet	April
117	Two Loves	May
119	Ring Of Fire	June
120	Morgan The Pirate	July
121	The Secret Of Monte Cristo	June
122	Honeymoon Machine	July
123	The Thief Of Baghdad	Aug.
124	Ada	Aug.
201	Thunder Of Drums	Sept.
202	Bridge To The Sun	Aug.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
	The Four Horsemen Of The Apocalypse	Feb.
207	The Light On The Piazza	Feb.
	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	Mar.
	The Horizontal Lieutenant	April
	Damon and Pythias	April
249	Don Quixote	
	Sweet Bird Of Youth	Mar.
60	Ben Hur	

Paramount

6004	The Savage Innocents	Feb.
6008	The World Of Suzie Wong	Feb.
6009	Blueprint For Robbery	Jan.
6010	All In A Night's Work	April
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.
6013	Foxhole In Cairo	April
6014	One-Eyed Jacks	May
6015	Ladies' Man	June
6016	On The Double	July
6017	Pleasure Of His Company	Aug.
6018	Love In A Goldfish Bowl	Aug.
6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
	Brush Fire	Mar.
	Hell Is For Heroes	Mar.
	Counterfeit Traitor	April

20th-Fox

050	Tess Of The Storm Country	Feb.
056	Flaming Star	Jan.
101	Marriage-Go-Around	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
104	The Millionairess	Mar.
105	The Canadians	Feb.
106R	House Of Bamboo—RE	
107R	Stopover Tokyo—RE	
108R	The Enemy Below—RE	
109R	Between Heaven And Hell—RE	
110	Ferry To Hong Kong	
111	Circle Of Deception	Mar.
112	All Hands On Deck	Mar.
113	The Long Rope	Feb.
114	Days Of Thrills And Laughter	Mar.
115	Sanctuary	Mar.
116	Sniper's Ridge	Feb.
117	The Trapp Family	Mar.
119	The Silent Call	May
120	The Fierest Heart	April
122R	The Frogman—RE	
123	The Big Show	May
124	20,000 Eyes	May
125	Upstairs And Downstairs	Sept.
126	Return Peyton Place	May
127	The Right Approach	May
128	Battle At Bloody Beach	June
129	Wild In The Country	June
130	Snow White And The 3 Stooges	July
131	Misty	July
132	Francis Of Assisi	Sept.
133	Voyage To The Bottom Of The Sea	June
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
137	Marines, Let's Go	Aug.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
	Swinging Along	Feb.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
207	The Innocents	Mar.
	Satan Never Sleeps	Mar.
	Woman Hunt	Mar.
	State Fair	April

United Artists

6102	Five Guns To Tombstone	Jan.
6104	The Facts Of Life	Jan.
6105	The Misfits	Feb.
6106	Operation Bottleneck	Feb.
6107	Hoodlum Priest	Mar.
6108	A Matter Of Morals	Mar.
6108	Frontier Uprising	
6109	The Gambler Wore A Gun	
6111	Dr. Blood's Coffin	May
6112	Snake Woman	May
6113	Gun Fight	May
6114	The Young Savages	May
6115	The Minotaur	April
6116	When The Clock Strikes	June
6117	Revolt Of The Slaves	May
6118	Last Time I Saw Archie	June
6120	Naked Edge	July
6121	The Cat Burglar	July
6122	Yoy Have To Run Fast	Aug.
6125	Goodbye Again	Aug.
6126	Teen-Age Millionaire	Oct.
6127	Boy Who Caught A Crook	Aug.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	Nov.
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
	Follow That Dream	April
	Magic Sword	April
	Beauty And The Beast	April
	Birdman Of Alcatraz	April
	Jessica	April
	Line Of Duty	April

Universal

6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6107R	To Hell And Back—RE	
6108R	The Lawless Breed—RE	
6109	The Secret Ways	April
6110	Tomboy And The Champ	April
6111	Wings Of Chance	April
6113	Pharaoh's Woman	May
6114	Ole Rex	May
	Posse From Hell	May
6115	Curse Of The Werewolf	June
6116	Shadow Of The Cat	June
6117	The Last Sunset	July
6118	Trouble In The Sky	July
6119	Tammy Tell Me True	July
6120	Blast Of Silence	Aug.
1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	Feb.
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	Day The Earth Caught Fire, The	

Warners

003	The Sins Of Rachel Cade	Apri
006R	Miracle Of Our Lady Of Fatima, The—RE	
008	Fever In The Blood	Jan.
009	Gold Of The Seven Saints	Feb.
010	The White Warrior	Mar.
011	Portrait Of A Mobster	April
012	Steel Claw, The	May
013	Fabulous World Of Jules Verne	June
014	Bimbo The Great	June
015	Parrish	July
016	Fanny	July
151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
	Lovers Must Learn	April
163	House Of Women	May
164	Samar	May
165	Merrill's Mauraders	July

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